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THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART AT CLEVELAND, OHIO

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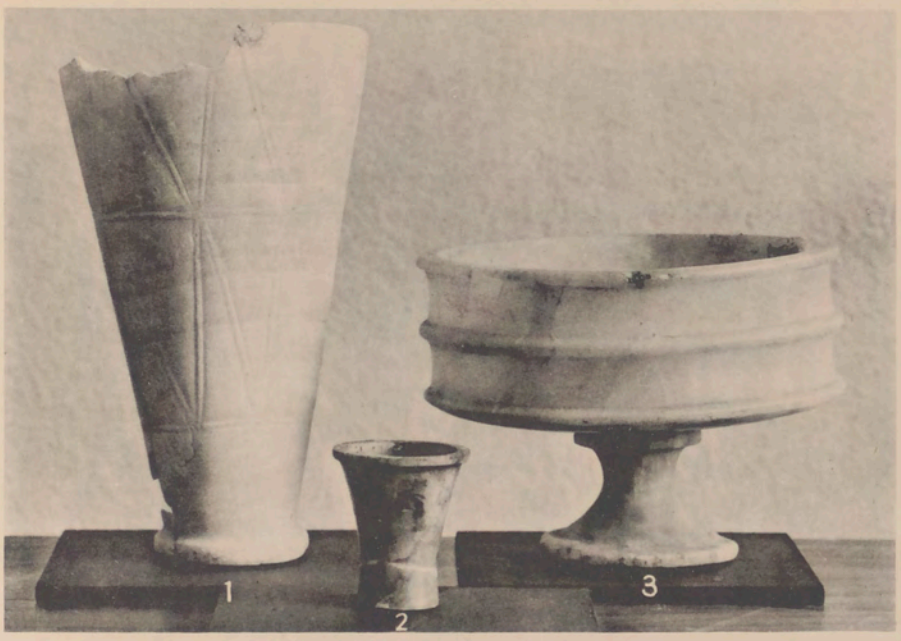
When in June 1916 the Cleveland Museum of Art opened its doors to the public, one gallery of Egyptian objects, about five hundred in number[1], was included in the inaugural exhibition. These objects had been acquired in Egypt in 1913 by a special agent of the Museum and were thus a part of its permanent collections, which even then were very creditable, considering the youth of the institution. Through the courtesy of the Director of the Museum, Mr F. Allen Whiting, I have had opportunity to study the collection and am now permitted to publish certain pieces selected to show the quality of the material and to illustrate its range of interest. I wish to acknowledge my indebtedness also to Mr J. Arthur MacLean, Curator of the Museum, for answering various questions which developed with reference to the material in the course of writing this paper.

Of vessels in the collection, those of stone are the most varied and representative; among them ~~is an entire large~~ are two tomb groups from Saḳḳâreh of the Early Dynastic period. The pottery vessels, although numerous, are not so well distributed through the different kinds of wares, being largely Middle Kingdom specimens from Harageh; the collection contains, however, one excellent large pot (141.14) of the so-called Decorated, or Red-lined, Prehistoric ware, an XVIIIth Dynasty storage vessel with head of Hathor in relief (142.14), an interesting Empire vase of fine red pottery imitating a leather bag (391.14), and a few late pieces. ~~Two~~ Three bronze vessels, some good early glass vases, a few pieces of faience, and several XVIIIth Dynasty dummy vases of painted wood (388–390.14) complete the number of the vessels. Three of the later stone pieces and a tiny group in faience are selected for notice here.

No. 1 (see figure on next page and Plate XXVI, top, left). Vase (78.14). Alabaster. XVIIIth Dynasty? Ht., $9\frac{1}{4}$ in., diam. at top, $5\frac{1}{4}$ in. Pieces lost from the rim and from the body near the base.

This unusual form suggests a type of vase, with and without handle, which is familiar

[1] The total number is now five hundred and seventy-five, including material from Harageh presented by the British School of Archaeology in Egypt, and some gifts from individuals. This total does not include material recently purchased in Egypt of which word has just come to me. The new purchases will fill some lacunae indicated in these pages and add a number of unique objects to this interesting collection.



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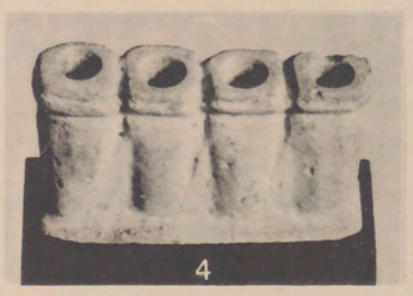

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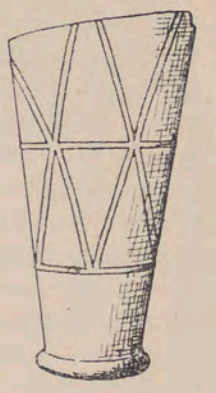
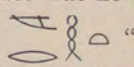
THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART

AT CLEVELAND, OHIO (I)

in Cretan paintings and originals[1], and is included among the foreign vessels known to the Egyptians[2]. The resemblance lies in the straight sides tapering downward. The Cleveland vase is less slender than the majority of the Cretan vessels, but nevertheless its proportions can be paralleled among them. A ring-stand made in one piece with the vase, as here, is unusual if it occurs among examples from the Aegean regions, but among the vessels brought by the foreign tribute-bearers in the tomb of Rekhmirē‘ are represented not only vases of the common Cretan form, pointed at the bottom, but others which have low ring-stands, united with the vase, as is evident in one carried by its handle. Our vase is carved in relief to represent a network of cords such as might have been used to suspend it. Another peculiarity is that the rim is not in the same plane with the base but slants sharply (see the cut). Possibly this slant was occasioned by the shape of the block of alabaster available for making the vase. As no record of the finding of the vase has been preserved and as complete parallels apparently fail, one is at a loss to date it, unless the general resemblance to the foreign forms which have been cited warrants pronouncing it an XVIIIth Dynasty piece of native workmanship influenced by imported models[3].



No. 2 (Plate XXVI, top, centre). Ointment jar (73.14). Alabaster. XIIth or XVIIIth Dynasty. Ht., $2\frac{5}{8}$ in., diam. at top, $2\frac{3}{16}$ in.

Small toilet vases of the shape of this one extend over a considerable period but are commonest in the XIIth and XVIIIth Dynasties. The Cleveland vase was no doubt once furnished with a flat cover. Its special interest lies in the inscription  "ointment," "salve," incised on the exterior, which must have been intended to indicate the contents of the jar[4].

No. 3 (Plate XXVI, top, right). Dish on a stand (79.14). Alabaster. XVIIIth or XIXth Dynasty. Ht., $5\frac{1}{4}$ in., diam. at rim, $7\frac{1}{4}$ in. Parts of base and lip missing.

This form of dish with its three ribs about the body was introduced in the XVIIIth Dynasty and is found with and without the stand raising it from the ground. When the bottom is rounded, as here, we may infer that the vase originally had a stand, even when the latter is not preserved. Other pieces intended for use alone have a low foot. It is perhaps uncertain whether the present two parts belonged together originally, but at least the form resulting from their union is a normal one. Some related dishes have only two ribs and are thus shallower.

In the Cairo catalogue of stone vessels examples are published and cited which vary

[1] For instance, PERROT ET CHIPIEZ, *Histoire de l'art dans l'antiquité*, Vol. VI, p. 919, Fig. 473; HAWES, *Gournia, Vasiliki and other Prehistoric Sites in Crete*, Pl. VII, Nos. 26 and 29.

[2] See WILKINSON-BIRCH, *Manners and Customs of the Ancient Egyptians*, Vol. I, Pl. II A, painting in the tomb of Rekhmirē‘.

[3] *Cf.* the blue-glazed Egyptian vase of similar proportions, but with handle and pointed bottom, given in HALL, *The Oldest Civilization of Greece*, p. 186, Fig. 53; this clearly imitates a Cretan type.

[4] *Cf.* the Middle Kingdom toilet jars found at Dashûr with covers bearing inscriptions in hieratic writing particularizing their contents, DE MORGAN, *Fouilles à Dahchour*, Mars-Juin, 1894, p. 110.

in date from the reign of Tuthmosis III to that of Ramesses II[1]. Reference is made in the text to similar vases found on the island of Cyprus, but no examples are quoted. Four such vessels from Cyprus are in the Metropolitan Museum of Art, contained in the Cesnola Collection, *viz.*, No. 1637, a dish similar to the one in Cleveland, but smaller and with stand and bowl worked out of one piece of alabaster[2], No. 1636, a larger, similar vessel without stand, also of alabaster[2], No. 1579 without stand, made of green faience, decorated in the interior with a lotus flower (*Nymphaea lotus*) seen from below, as the sepals partly cover the petals[3], and No. 1538 of black steatite with stand and dish in one piece[4]. All these vases appear to be local imitations of Egyptian products, rather than importations from Egypt, to judge by the unpleasing quality of the alabaster and faience, the thick walls, and somewhat clumsy workmanship. The faience vase from Cyprus is placed by Prof. Myres in the "late Bronze Age, 1500—1200 B.C.," the black steatite one in the period 1200—1000 B.C.[5] The latter, at least, according to Prof. Myres' reckoning, is later than the dated pieces found in Egypt. Although extant Egyptian dishes of this class made of stone[6] are fairly abundant, the form seems absent from Theban tomb-paintings, so far as publications show; yet these same tomb-paintings contain numerous high-stemmed drinking-cups of the form pictured in WILKINSON-BIRCH, *Manners and Customs*, Vol. II, Fig. 268 on p. 2[7], which agree in general proportions with the vases under discussion, but have bowls of different outline. The available material does not settle the question whether our vase is of foreign or native design, but at least the Cypriote examples mentioned do not suggest a foreign origin for it.

No. 4 (Pl. XXVI, middle). Four miniature jars on a common base (1281 . 16, on loan). Light green-blue faience. XXVIth Dynasty or later. Length, $1\frac{3}{4}$ in.

The Cairo Museum contains numerous miniature faience vases, among them, besides those which occur singly, six groups of two jars on a common base, eleven of four jars forming a square on plan, and one of four jars in a row as here[8]. This last, No. 3800, is somewhat larger than our piece, being m. 0·052 long. The extant groups are not confined, however, to the twos and fours represented in the Cairo catalogue; a group of six is among the types which were prevalent at Abydos[9], and a group of eight is contained in the Leyden

[1] VON BISSING, *Steingefässe*, Nos. 18210, 18215–218, Pl. VII and p. xxi. A close parallel to our piece, not included in Dr von Bissing's examples, is in the Leyden collection, see LEEMANS, *Monuments égyptiens du Musée d'Antiquités des Pays-bas à Leide*, Vol. II, Pl. LVI, 170; related forms on this plate and Pl. LV. *Cf.* also PETRIE, *Labyrinth, Gerzeh, and Mazghuneh*, Pl. XVI, 3, and ENGELBACH, *Riqqeh and Memphis VI*, Pl. XI, 5.

[2] MYRES, *Handbook of the Cesnola Collection*, p. 276.

[3] MYRES, *op. cit.*, p. 274, published DI CESNOLA, *A Descriptive Atlas of the Cesnola Collection of Cypriote Antiquities in the Metropolitan Museum of Art*, Vol. III, Pl. CVIII, 3. Diam., $7\frac{7}{16}$ in.

[4] MYRES, *op. cit.*, p. 267.

[5] So on museum label dictated by Prof. Myres.

[6] See also a toilet box of wood without stand, *Bulletin de l'Institut Franç. d'Arch. Orientale*, Vol. I, pp. 227—231, and Plate II, 4 *a* and *b*, late XVIIIth Dynasty. I am unable to cite any Egyptian examples of faience, although they probably exist.

[7] WRESZINSKI, *Atlas zur altaegyptischen Kulturgeschichte*, text to Pl. 90, reproduces one of the Leyden vases of our type *à propos* of a scene in the tomb of Rekhmirē‘, but his parallel is not precise; the vessel held by the slave-girl in the painting has a different bowl.

[8] VON BISSING, *Fayencegefässe*, Nos. 3732, 3733, 3782–93, 3798–800, 3803, with p. xxviii.

[9] MARIETTE, *Catalogue général des monuments d'Abydos*, No. 1369, p. 526.

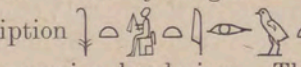
museum[1]. The forms include various wide-mouthed vessels, the *hes*-vase, and the low water-jar with spout. A group of four, square on plan, in the Art Institute, Chicago (No. 94.646), is sufficiently large to have been used for liquid in small quantity[2]. The majority of the jars, however, have so little capacity that one is forced to agree with the opinion expressed long ago by Mariette that they were not intended to hold anything. Presumably they served the dead mystically in the place of vessels of normal dimensions. The finding of two silver groups at the foot of the mummy and still others within the Canopic jars of the same burial is reported in the *Annales du Service des Antiquités de l'Égypte*, Vol. III (1902), p. 211. Apparently it was felt that the parts of the body placed in the Canopic jars must have their provision of model vases, too. Dr von Bissing dates the Cairo pieces to the Ptolemaic and Roman periods, perhaps judging from their glaze, as he states that all record of the circumstances of their discovery has been lost; the appearance of the Cleveland group would not necessitate so late a dating.

Among the miscellaneous objects of stone and faience is one of alabaster (127.14) shaped like the wooden plasterer's float, found with mortar on it, which is published in PETRIE, *Kahun, Gurob and Hawara*, Pl. IX, 9. The Cleveland piece, in view of its material and smaller size (length, $5\frac{7}{16}$ in.) is perhaps a ceremonial float[3].

Another object is a blue faience pomegranate (59.14) of the style of the nineteen or more examples discovered in the tomb of Amenophis II[4].

We may here consider also the following numbers:

No. 5 (Plate XXVI, bottom). Head-rest of "the King's *špśt*, Yerwet" (80.14). Alabaster. Late Vth or VIth Dynasty. Ht., $7\frac{11}{16}$ in.; base, $7\frac{3}{8}$ by $2\frac{15}{16}$ in.

This number is an excellent example of a type of Old Kingdom head-rest which satisfies the aesthetic sense by its good proportions and vigorous lines. A plain space equal to about two and one-half flutes was reserved on the front of the stem for a vertical inscription which, however, never was added, as the head-rest was eventually bought for a woman with a short name and only one short title, and her inscription  was readily accommodated on the edge of the block below the curving head-piece. The title, which was frequent only from the end of the Vth through the VIth Dynasty, is of significance for the date of the head-rest. Its meaning, in common with that of many other Egyptian titles, has not been defined. It has been rendered "Royal Noblewoman[5]" and "Royal Lady[6]," but why should the wife and daughters of provincial grandees be thus called[7]? Did the title indicate blood relationship with the king? Was it a rank conferred by him

[1] LEEMANS, *op. cit.*, II, Pl. XCIV, 227.

[2] For data with respect to material in the museums of Chicago and for various suggestions and corrections, I am indebted to Dr T. G. Allen.

[3] Miniature mason's floats were put in foundation deposits, see THEODORE M. DAVIS, *The Tomb of Hâtshopsîtu*, Pl. XV, 2, p. 105. In addition to the actual floats found at Kahun, see WILKINSON-BIRCH *op. cit.*, Vol. II, No. 391, 3, p. 175; also one unpublished in the Metropolitan Museum of Art, No. 11.150.34

[4] DARESSY, *Fouilles de la Vallée des Rois*, Pl. XXX, Nos. 24508—24525.

[5] PETRIE, *Deshasheh*, p. 20.

[6] DAVIES, *The Rock Tombs of Sheikh Saïd*, p. 30.

[7] See especially *Annales du Service*, Vol. III (1902), pp. 256 and 257.

on the women of the families he desired to propitiate, and sometimes also on the sons[1] of the family?

In the use of a head-rest instead of pillow the Egyptians are linked with the Orient and differ from the peoples to the north of the Mediterranean; indeed in no other country of the Orient can the head-rest be traced to so remote a date. The assumption is generally made that it came in as a means of preserving elaborate coiffures during the hours of sleep. M. Capart, being unable to cite very much evidence for elaborate hair-dressing among the early Egyptians, argues[2] that they must nevertheless have practised the art because they made use of head-rests! Prof. Petrie adheres to the usual view, but observes[3] that the shape, long and wide, of the uppermost member of the Egyptian head-rests is not specially suited to complicated coiffures, contrasting in this respect with the wooden pillows of modern African tribes, which are narrow at the top, doubtless to accommodate elaborately dressed hair. In view of the Egyptian custom of cutting short the natural hair and wearing wigs, the usual explanation of the purpose of Egyptian head-rests is not convincing. It necessitates assuming, with Prof. Erman[4], that the Egyptians slept in their wigs; yet in the day-time, to judge by the mastaba reliefs, they shifted freely from a wigless state to one of formal embellishment with now a short, now a long, perruque. Is it not possible that the head-rest had its origin in a different conception of comfort[5] from that of the western world, and that the Egyptians in their hot climate did not care to embed their heads in pillows?

No. 6 (Plate XXVII, top). Reel for thread? (250.14.) Pale blue faience. About XXIInd Dynasty. Diam., $1\frac{7}{8}$ in.

Small disks similar to this one, made of faience of varying shades of blue and green and ornamented on both sides, are fairly numerous. The most probable explanation which has been offered for them is that they are reels for thread[6], a view which probably is based on their general resemblance to plain reels with ancient thread in position, such as the one of wood in the Leyden museum[7]. It is not apparent why some have two opposed holes through the groove for the thread[8], others have holes in the middle of the two sides[9], and the Cleveland piece is without any opening into the interior, although each side has a deep depression in the centre. They differ, too, in form: some, like the one in Cleveland and the examples in New York, are flat on one side and convex on the other; others are convex on both sides, usually, however, in a differing degree[10]. I do not know of any which are flat on

[1] DAVIES, *The Rock Tombs of Deir el Gebrâwi*, Vol. II, Pl. XVIII; *Annales du Service*, Vol. III, p. 256. Another instance of the title borne by a man, CAPART, *Une rue de tombeaux à Sakkarah*, Pl. CII.

[2] *Primitive Art in Egypt*, p. 42.

[3] *Heliopolis, Kafr Ammar, and Shurafa*, p. 22.

[4] *Life in Ancient Egypt*, p. 185.

[5] PETRIE, *op. cit.*, p. 22, gives evidence that the Egyptians ameliorated by more or less padding the hardness of the headrests.

[6] So PETRIE, *Tools and Weapons*, p. 53, § 148. But see A Catalogue of the Eg. Antiquities in the Possession of J. G. Hilton Price, Vol. II, Pl. XXIX, No. 4 p. 89, called an "Earstud."

[7] WILKINSON-BIRCH, *op. cit.*, Vol. II, No. 392, p. 176.

[8] So a specimen in the Art Institute, Chicago, No. 94.478, which is of a darker blue than the majority.

[9] No. 31012 in the Field Museum, Chicago, of dark gray-blue colour, 15.3.871 and 872 in the Metropolitan Museum of Art, New York, from the Museum's excavations in the village of the XXth—XXIInd Dynasty at the North Pyramid of Lisht. All these have the pattern worked *à jour* on one side.

[10] So the Chicago pieces and the one published in GAUTIER-JÉQUIER, *Fouilles de Licht*, p. 106, Fig. 142.

6

7

9

8

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both sides like the Leyden wooden reel. The ornament in many instances consists, on the one side of a large rosette, on the other of concentric patterns of petals, small rectangles, leaf-like motives, and, rarely, as here, the Greek maeander. Prof. Petrie suggests that they date from the XXIInd Dynasty, and the two from the Metropolitan Museum's excavations at Lisht cannot be later than that date.

The class of seals and signet-rings is well represented in the Cleveland collection. The rings include a few fragile ones of bright blue faience, which are signet-rings only in form, a good illustration of the swivel type in No. 252.14, namely a bronze ring set with scarab of Ramesses II, and several with solid bezel made of cornelian and lapis lazuli. Among the seals are examples of the "button" type, a goodly number of scarabs, including one of gold of the XIIth Dynasty (258.14), and some attractive fancy forms, such as one having a small ibis (248.14), and another a cat, in the round, on the top. Three of the seals are described in the following paragraphs:

No. 7 (Plate XXVII, centre). Cylinder-seal of Mycerinus (16.656). Basalt? IVth Dynasty. Length, $\frac{15}{16}$ of an inch.

A photographic view of the seal itself and of an impression of its device are given in the Plate. The formula "King X, beloved of Hathor, beloved of the gods," found here, is the sole device on some other royal cylinder-seals of the Old Kingdom; both epithets occur also as a part of longer royal cylinder inscriptions. The somewhat unusual *t* filling in the space under the *mr*-sign is probably a mere distortion of, or mistake for, *r*. As a parallel in thought, also testifying to Hathor as special patroness of the king at this early time, the place-name, [1], may be cited. Indeed the cult of this goddess must have flourished greatly, judging by the number of lay priests and priestesses she had among the nobility of the time. The known cylinders of Mycerinus are not fewer than ten[2]. They were used, of course, not by the king himself, but by those in his service.

No. 8 (Plate XXVII, bottom, right). Seal (259.14). Blue-glazed steatite. XIIth Dynasty. Diam., $\frac{9}{16}$ of an inch.

This seal is a lovely example of its class. The bright blue glaze is well preserved and both designs are cleanly cut. On the bottom the stalks of two papyrus umbels are coiled into spirals and the remaining space is filled with two hieroglyphs (*nfr* and *t*) twice repeated. The top design falls in the category of "pure ornament." The exquisite sense of balance and spacing exhibited in this tiny object is characteristic of Egyptian ornament of the Twentieth Century B.C., which deserves more attention from modern students of design than it receives.

[1] BORCHARDT-SETHE, *Grabdenkmal des Königs Śa'ḥu-reʿ*, Vol. II, Text, p. 106.

[2] NEWBERRY, *Scarabs*, Pl. V, Nos. 2, 3, and 4; PETRIE, *Scarabs and Cylinders with Names*, Pl. IX, 4.4, 1 (= *History* I, Fig. 34) and 2; SCHÄFER-MÖLLER, *Goldschmiedearbeit*, p. 15, No. 7 (of gold); LEGRAIN, *Annales du Service*, Vol. IV (1903), p. 134; MACE, *The Murch Collection of Egyptian Antiquities* (Supplement to the Bulletin of the Metropolitan Museum of Art, Jan. 1911), Fig. 3, 1; *A Catalogue of the Scarabs Belonging to George Fraser*, 1900, p. 2, No. 10.

No. 9 (Plate XXVII, bottom, left). Scarab-seal of the "Keeper of the Palace-Storehouse, Userkerēʿ-ʿankhu" (287.14). Green-glazed steatite. Early XVth Dynasty? Length, 1 in.

This scarab belongs to the class of seals of officials that is abundantly illustrated in NEWBERRY, *Scarabs*, Pls. XIII—XVII. Its special interest lies in the personal name compounded with that of a king[1], Userkerēʿ, about whom little is known and who has been assigned to the XIIIth Dynasty and again to the opening of the XVth Dynasty[2]. The name Userkerēʿ occurs also on another scarab, belonging to the Fraser collection, the genuineness of which was once doubted by Dr Max Pieper; he must, however, have felt reassured about it when he later cited it in the handbook of Egyptian kings' names, which he and the late Dr Burchardt issued jointly[3]. The present scarab is additional evidence for the existence of a king Userkerēʿ in the period following the decline of the Middle Kingdom.

There is a cylinder seal of this king, No. 198 in the Edwin Smith Collection belonging to the New York Historical Society.

The personal ornaments in the collection include, besides the Middle Kingdom jewelry described below, the following numbers: 307—311.14, five tiny recumbent lions of silver and electrum of a type found at Dashûr[4]; 364.14, a glass "divider" from a bracelet or anklet with three frogs in the round on top; a small, but characteristic, assemblage of cornflowers, persea fruits, sepals, petals, leaves, etc. of faience, dating from the XVIIIth Dynasty; a fair representation of beads, amulets, and pendants of different periods and materials, in particular No. 374.14, consisting of eleven gold and two green felspar long beads, with one end rounded and larger than the other, which remind one of the beads worn by the Theban worthy Khaemhēt in the well-known Berlin relief (No. 2063), where each long bead[5] alternates with two ball beads and the strings, three in number, hang over the wide collar and serve to suspend a heart amulet.

No. 10 (Plate XXVIII, top, right). Four rosettes from a wig, eight beads (?), and two pendants (372.14). Silver. XIIth Dynasty. Diam. of rosettes, $\frac{1}{2}$ in.; length of pendants, exclusive of eyelet, $\frac{7}{8}$ of an inch.

The four rosettes and a fifth broken specimen, accessioned under No. 373.14 and illustrated in the Plate, are of the type of the gold wig-rosettes found in the burial equipment of the lady Senebtisi, recently handsomely published by the Metropolitan Museum[6].

[1] There is no cartouche, to be sure, but the form of the name calls for either a god's or king's name in composition with *ʿankhu*. *Cf.* HOFFMANN, *Die theophoren Personennamen des älteren Ägyptens*, pp. 1—4, and numerous combinations with king's names to be found in MURRAY, *Index of Names and Titles of the Old Kingdom*, pp. ii—iv, vii, viii, xi, xiv, and xv.

[2] For the occurrences of this king's name and the literature discussing his identity and date, see GAUTIER, *Livre des rois*, Vol. II (1912), pp. 138—139.

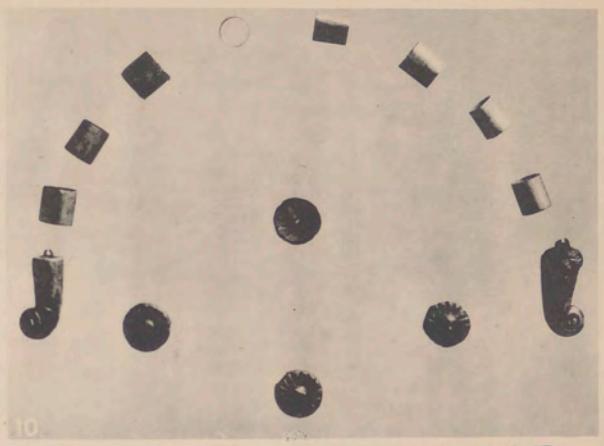
[3] *Königsnamen*, 1912, p. 44, No. 220.

[4] DE MORGAN, *op. cit.*, p. 61, Fig. 130 and Pl. XVII.

[5] Similar beads were found at Dashûr, see DE MORGAN, *op. cit.*, p. 63, No. 35, Pl. XVIII.

[6] MACE AND WINLOCK, *The Tomb of Senebtisi*, Pls. XV B and C, XXI, XXVIII D and F, with pp. 18, 59—60. *Cf.* the later silver rosettes with eight bars, 7 mm. in diameter, of similar, but less good, workmanship, now No. 15562 of the Berlin Museum, SCHÄFER-MÖLLER, *Goldschmiedearbeit*, Pl. II, and p. 68 = MACIVER AND MACE, *El Amrah and Abydos*, Pl. 52, p. 91. It is not unlikely that these rosettes and the larger one of PETRIE, *Six Temples at Thebes*, p. 5 and Pl. III, 7, were sewn on cloth, rather than on wigs, in view of the frequent representation in the Decadence, from which they date, of drapery strewn with rosettes; *cf.* BUDGE, *The Mummy*, Fig. opposite p. 216.

14.792 14.795 14.796



14.795
~~14.796~~

14.712 All others sold.

12a

12a

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Special interest attaches to these rosettes, because at the time Senebtisi's set of ninety-eight were discussed, the authors stated that "wig-rosettes such as these have not, so far as we know, come to light anywhere else in Egypt." Unfortunately the provenance of the pieces in Cleveland is unknown, but their agreement in size and technique with the rosettes found at Lisht leaves no room to doubt that they are of the Middle Kingdom and were used for the same purpose. Eighty-five of the Lisht rosettes are pierced twice for threading and thirteen have eyelets made of a separate strip of metal soldered to the back of the rosette; two types, one with sixteen, one with twelve, bars, are represented in the number. All the Cleveland pieces correspond with those from Lisht, having eyelets and sixteen bars or petals composing the rosette.

The two pendants have much the form of the lower ends of the front locks in a style of hair-dressing popular with women in the Middle Kingdom[1]; as such, they could have been derived only from a statuette with head-dress of silver. Probably, however, the eyelets indicate that they were parts of some collar or necklace. The pendants have a filling to render them more substantial; the beads, if such they were, at least have no filling at present, but consist each of a thin strip of silver bent into cylindrical, or nearly cylindrical, form and soldered; several have a greater diameter at one end than at the other.

No. 11 (Plate XXVIII, top, left). Nine cowry shells of silver; one cowry shell of electrum (373.14). Seven pendants of cornelian set in silver (361.14). XIIth Dynasty. Length of silver cowries 1—1$\frac{1}{16}$ in.; of electrum cowry, $\frac{3}{4}$ of an inch; of pendants, varies slightly, the largest $\frac{13}{32}$ of an inch.

The characteristic cowry shells have been found widely distributed on Middle Kingdom sites[2]. The present examples have a filling and are pierced twice longitudinally for double stringing.

Probably the outline of the pendants was suggested by that of shells such as are represented unmistakably in Senebtisi's gold shells[3] and in a single gold shell of the Cleveland Museum (No. 15.25). The gold shell-pendants of the Senebtisi burial were combined with three strings of tiny beads of semi-precious stones, separated at short intervals by gold multiple beads, through which the threads of each string passed. This necklace, of which the design was quite accurately recovered, gives a hint of the way in which the pendants of the Cleveland collection may have been used. Good parallels to their technique are among the Dashûr jewelry[4].

Included in the Cleveland collection are a number of objects which were said by the dealers to have come "from the Monkey tomb"! There seems small question, judging

[1] Discussed MACE AND WINLOCK, *op. cit.*, p. 45.

[2] At Dashûr, DE MORGAN, *op. cit.*, Pls. XVII, XXIII, XXIV, with pp. 60, 5; 65, 7; 66, 11. At Illahûn, *Ancient Egypt*, Vol. I (1914), p. 98; *Journal of Eg. Arch.*, Vol. I (1914), Pl. XXIX, p. 186, and the *Illustrated London News*, June 20, 1914. At Beni Hasan, GARSTANG, *Burial Customs of Ancient Egypt*, p. 222, tomb 287, "cowries of silver"; note also the finding of "one cowry shell" in tomb 65 (p. 214), and "two cowry shells" in tomb 61 (p. 213), Pl. I and p. 4. At Thebes, *Bulletin of the Metropolitan Museum of Art*, Vol. IX (1914), p. 17, Fig. 8.

[3] MACE AND WINLOCK, *op. cit.*, Pl. XXII and XXIII, and p. 60.

[4] DE MORGAN, *Fouilles à Dahchour* 1894—1895, Pl. V, Nos. 31, 32, and 33.

from the nature of the material and the time when it was acquired in Egypt, that it comes from the Wâdy Gabbânet el-Ḳirûd to the west of Thebes, about which Mr Howard Carter wrote in Vol. IV of this *Journal*, pp. 109 and 110. The graves of apes at the mouth of the valley no doubt suggested the confused statement of the dealers. The material in question consists in part of mimic burials found under boulders. The figures are somewhat like *ushebtis* in size and in their manner of deposit, wrapped in linen, but they were not placed with human burials and do not, so far as I have been able to learn, bear the *ushebti* charm. It is very desirable that more of this material should be made known. The Cleveland Museum possesses from this source three pottery figures (38—40.14) and one mud figure (41.14), of which three are definitely characterized as Osiris by the head-dress, and two of the three further by the ceremonial fly-flap and the *ḥḳa'*-sceptre held in the hands. The fourth (39.14) wears the wig-cover with front shoulder-tabs, and might, so far as its appearance goes, be an ordinary *ushebti*. The figures are a trifle over six inches in height, they are exquisitely modelled and are painted in red, yellow, black and white; No. 40.14 arrived wrapped in very fine linen. In passing, mention may be made of an apparent parallel to No. 38.14, a statuette from Thebes in the Abbott Collection, New York. This mummiform figure, $6\frac{3}{8}$ inches in height, has the head-dress of Osiris, but not the fly-flap and sceptre; it is of Nile mud, and with it is preserved its anthropoid coffin, also of Nile mud; a peculiar feature of the coffin is a serpent's head rudely modelled on the cover in the place of a human head. This example was found in the middle of the last century and it seems that mimic burials, with mummy in the form of the god Osiris, have come to light from time to time elsewhere at Thebes than in the Valley Gabbânet el-Ḳirûd[1].

Mr Carter, in the passage referred to above, mentioned, in addition to the mimic burials, the finding of packages of viscera to which head, arms and hands "exquisitely wrought in bronze" had been attached. The Cleveland collection contains the following detached bronze pieces: 334 and 335.14, two male heads ($1\frac{1}{4}$ and $1\frac{7}{16}$ in. high), wearing a style of elaborately-curled wig seen in works of art from the close of the XVIIIth Dynasty until into the XXIInd Dynasty; apparently belonging with the heads, a pair of arms, one hand holding the feather (340.14), the other a scribe's palette (341.14); a pair of arms crossed holding a *ba*-bird against the breast, wrought out of one piece of metal (337.14); two pairs of feet (339 and 343.14); finally, No. 333.14, a small bronze head of a falcon, with stripes of the head-cloth delicately inlaid in gold ($1\frac{1}{8}$ in. high).

There are other pieces unaccessioned and in storage in the Cleveland Museum, which I suspect may have come from the same source: a small cartonnage, 18 in. long, containing animal(?) remains, with head-dress of Osiris, the face modelled in wax laid over the cartonnage, the collar and some details of the head-dress drawn in black line on the cartonnage, the whole heavily wrapped in resin-soaked bandages, which have been partially cut away to expose the face and breast of the cartonnage (Plate XXIX, top[2]); accompanying the foregoing larger cartonnage, four smaller packages similarly composed of a linen-wrapped

[1] See CARNARVON AND CARTER, *Five Years' Explorations at Thebes*, Pl. XLII, No. 1 and p. 50, No. 8.

[2] The photographs reproduced in Pl. XXIX, which we owe to the courtesy of Mr F. Allen Whiting, Director of the Cleveland Museum, reached us only at the last moment; for this reason it was impossible to provide the objects they depict with running numbers, like the rest of the antiquities published in this article.—ED.

In 1976 not located.
Presumably sold.
Sold '69.

All 4
Sold
'69.

THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART AT CLEVELAND, OHIO (IV)

cartonnage with head partially wax-covered; these presumably contain the viscera of the creature in the larger cartonnage, and the heads suggest the Sons of Horus (Plate XXIX, bottom)[1]. As these heads are in animal form, the pieces are unlikely to be earlier than the close of the XVIIIth Dynasty, when animal heads for the Sons of Horus first appeared on Canopic jar covers. Perhaps the wax masks to be described next were stripped from cartonnages such as the larger one mentioned above. Their size and the absence of any parts of shoulder- or breast-covering would suggest this view.

Nos. 12 and 12 *a* (Plate XXVIII, middle and bottom). Fragmentary Masks of Wax (344—351 . 14). Probably from the Wâdy Gabbânet el-Ḳirûd, Thebes. Close of the XVIIIth Dynasty, or later. Ht. of piece marked 12 *a*, $2\frac{1}{8}$ in.

Bits of gold leaf still adhering to the faces indicate that they were once entirely covered with gold. They wear the beard of the gods, plaited, long, and turned up at the tip; the straps holding it in place are rendered by incised lines. The masks are sketchily modelled and present considerable variety of facial expression. The most interesting is the one on the extreme right of Plate XXVIII, middle, of which two other views are given at the bottom of the same Plate. The upper lip has an unusual length, found only occasionally in Egyptian portraits[2]. The eyes reveal a subtly humorous, yet somewhat shrewd expression, suggestive withal of a man of poise and cheerful outlook on life, capable on occasion of driving a good bargain.

The four Egyptian coffins in the Cleveland collection are excellent examples from the Middle Kingdom, the Decadence (two), and the Classical period. The Empire period is not represented among them. Two of these, with the head of a cartonnage inner coffin accompanying one of them, may now be considered.

No. 13 (Plate XXX, bottom). Coffin of the "Scribe of the Royal Records, Senbi" (356 . 14). Wood. XIIth Dynasty. From Mêr. Ht., $27\frac{5}{8}$ in.; width, $21\frac{3}{4}$ in.; length, 7 feet. Cleats missing from the bottom. At each end of the cover, the short poles by which it was manipulated until in place have been sawn off flush with the face of the coffin.

This coffin and the head to be described below under No. 14 are said to have been acquired in Assiûṭ. The inscriptions on the coffin, including the title and name of the deceased, correspond so closely to the inscriptions published by Ahmed Bey Kamal in the *Annales du Service*, Vol. XII (1912), pp. 120—125, as to render it probable that this piece is the second of the three coffins found together at Mêr in the season of 1910–11 completely filling one small tomb-chamber and each bearing the name of a Senbi. Kamal's description of the exterior, his statement that the interior is without inscriptions, and the dimensions given by him fit the Cleveland piece. He does not, however, mention an inner coffin, and there is no definite proof that the coffin and head of cartonnage belong together.

[1] I believe the four form a set and belong with the larger cartonnage because of the similarity of material and colour in the cartonnages and of style in the heads. The set is somewhat irregular, however, as follows: package with jackal head, length $7\frac{1}{4}$ in.; package with baboon head, $7\frac{1}{16}$ in.; package with baboon (?) head, $6\frac{1}{8}$ in.; package with falcon head, $5\frac{3}{4}$ in.

[2] So in the reliefs of a XIIth Dynasty prince found at Dashûr, see MASPERO, *Guide to the Cairo Museum*, 4th English ed., Nos. 217—218, Fig. 31 and p. 110. See also The New York Historical Society Quarterly Bulletin . Vol. II (1918-19) p. 15, fig 1.

The coffin belongs to the Middle Egyptian, or Heracleopolitan, type discussed by Messrs Mace and Winlock[1], a type which had its beginnings in the VIth Dynasty, its greatest vogue in the Transitional Period, and which survived into the XIIth Dynasty. Although the high, narrow box form, the horizontal bands of short religious texts and the eye-panel are found also on contemporary coffins of Upper Egypt, the elaborate examples of which specialized in exterior texts and scenes, the division, as here, into large panels by means of a few vertically-written short texts is peculiar to the Middle Egyptian class. This coffin, however, lacks the distinctive interior decoration of the typical coffins of Middle Egypt, which as late as the XIIth Dynasty was becoming rare.

mask - See corrigendum to appear at end of part II of this paper

No. 14 (Plate XXX, top). Head from an inner anthropoid coffin (421.14). Cartonnage; beard of wood, eyes of limestone and obsidian. XIIth Dynasty. Ht., $10\frac{7}{8}$ in. The lower part, on which were represented the shoulder-tabs of the wig and the broad collar, is lacking, the bridge of the nose, the left side of the face, and the forehead were so crushed that some rebuilding was necessary. The eyebrows are repainted except about $\frac{3}{4}$ of an inch nearest the nose over the right eye; the right eye has lost a part of the iris.

The probability that the plain interior anthropoid coffins, such as the one of which this head originally formed a part, were derived from the masks of the Transitional Period and were the precursors of the later, large decorated coffins of the Empire (*cf.* No. 15), has already been set forth[2]. That the head is really from a coffin rather than from a Transitional mask[3] is rendered practically certain by the style of the face, which lacks the crudity of the masks, also the moustache always associated with the beard on masks. This head is closely similar in style to the head of the inner anthropoid coffin of Nephthys in the Metropolitan Museum of Art, a XIIth Dynasty example which is made of cartonnage and comes from Mêr[4].

The beard is of the style, short and spreading, which was worn in life and was characteristic of masks and coffins until the dead became so identified with the god Osiris that the head was no longer essentially a portrait of the deceased, but represented him in the character of the god, and accordingly with the beard given to divine beings. The face is yellow in colour, not as an exception to the general convention whereby a man's skin is painted some shade of red or brown-red, although there are such exceptions[5], but as a substitute for the gold-leaf popular in all periods for the faces of the masks[6] and anthropoid coffins. Eyebrows, beard, and the upper part of the head are of a blue colour; blue for hair is a well-recognized convention[7], and it was equally appropriate for the upper part of

[1] Mace and Winlock, *op. cit.*, pp. 50—51. [2] *Op. cit.*, pp. 53—56.

[3] Schäfer, *Priestergräber*, pp. 60—61, Fig. 86; Lepsius, *Denkmäler*, Supplementary vol., Pl. XLIV, and Text, Vol. I, pp. 148 and 151; Steindorff, *Grabfunde*, Vol. II, p. 32; Chassinat-Palanque, *Fouilles d'Assiout*, Pls. II, III, XXI, XXVI, and XXVII; Garstang, *Burial Customs*, Figs. 70, 176, 178, and 182.

[4] No. 11, 150, 15 B; see *Handbook*, Fig. 32 and p. 68; also Mace and Winlock, *op. cit.*, p. 54, note 1, for the mention of two other early anthropoid coffins of stucco and cloth, found at Lisht.

[5] See Murray, *Saqqara Mastabas*, Vol. I, pp. 45–6; Blackman, *The Rock Tombs of Meir*, Vol. I, p. 17; Borchardt-Sethe, *Śa'ḥu-reʿ*, Vol. II, Pl. V., p. 19, for Sopdu with yellow skin; Pl. 20, p. 38, for god "Magic"; Pl. 25, p. 41, yellow as appropriate to the god of grain.

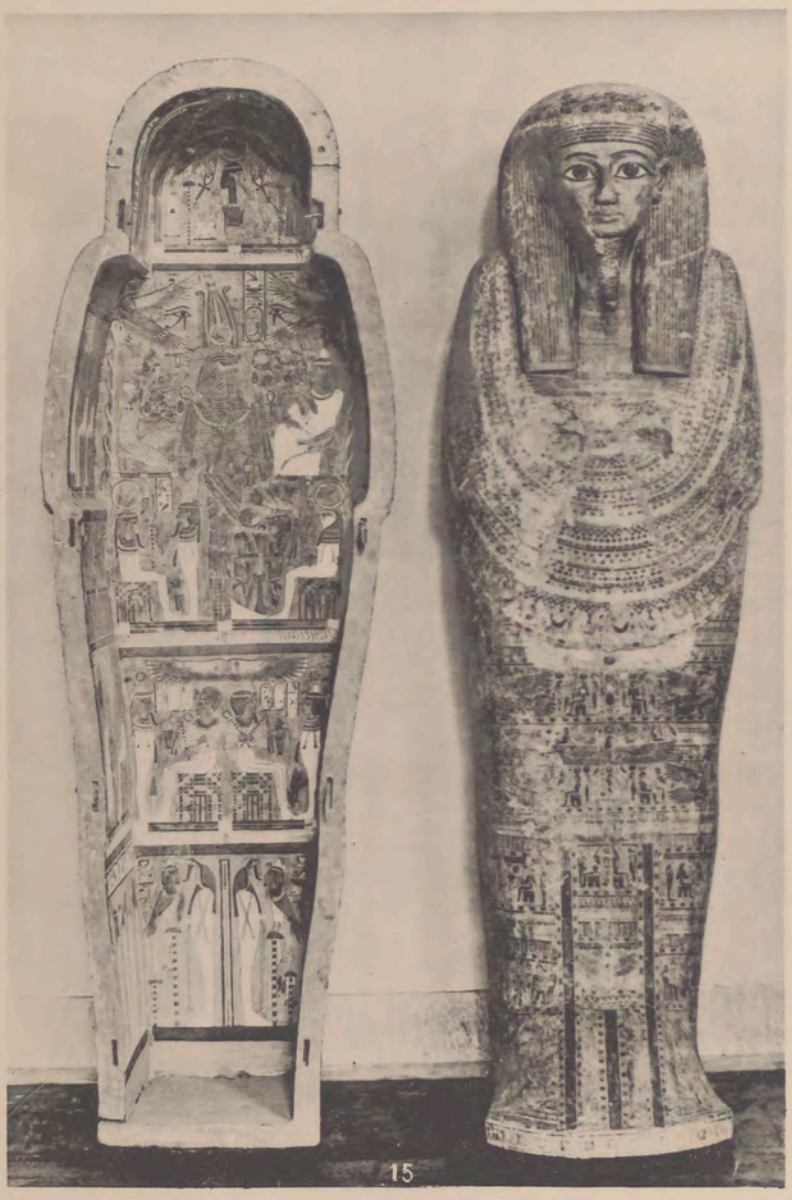
[6] See on this point Steindorff, *Grabfunde*, Vol. II, p. 32.

[7] On the comparatively late introduction of blue into the Egyptian painter's palette and its first use as an alternative for black, see the Metropolitan Museum brochure *The Tomb of Perneb*, p. 79. The alternative use of blue and black for hair is well illustrated in the mask published by Professor Schäfer (see note 3 above) in which the eye-lashes and chin-beard are black, the eye-brows and moustache blue.

14

13

THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART AT CLEVELAND, OHIO (V)



THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART AT CLEVELAND, OHIO (VI)

the head, whether we suppose an uncovered wig or a head-cloth worn over the wig to be represented, as the Egyptians also certainly dyed linen blue. Indeed the Metropolitan Museum of Art possesses an actual Egyptian head-cloth of blue linen[1].

The head is marked among extant specimens by its wonderfully life-like, alert, and amiable expression, as if this old Egyptian had lived but yesterday, instead of nearly four thousand years ago! The vivid look is in part due to the preservation of the inset eyes and to the archaic device of raising the corners of the lips to lend a smile to the countenance.

No. 15 (Plate XXXI). Coffin of the "Divine Father of Amen-Rēᶜ, Bekenmūt" (353.14). Wood. Probably XXIInd Dynasty. From Thebes. Length, 7 ft. 9¼ in.; greatest width, 27¾ in. The clenched hands from the cover, which were of separate pieces of wood, are now missing.

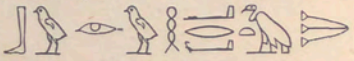
The coffins of this period, closely covered inside and out with figures and accompanying legends and texts, present an almost unworked mine of material for the iconography of the Egyptian religion. They testify to the liveliness of the Egyptian imagination which peopled the Netherworld with supernatural beings, many of them grotesque in appearance, but, so far as included among the coffin pictures, beneficent and trusted to confer benefits on the deceased. Some of the scenes of the decoration, too, reflect the life of the deceased on earth, as those in which he is represented officiating before the gods.

The large size of this coffin indicates that it originally contained an inner coffin and cartonnage in which the mummy was enclosed. Its scheme of decoration is a typical one—the flat bottom unpainted, the head-dress of the style commonest on *ushebtis*, coffins, statuettes of gods, etc., namely a sewn, protective covering over a wig, the collar one of elaborate pattern and great depth, reaching down half-way from the shoulders to the feet, the exterior below the collar and around the sides crowded with registers of small-scale figures, which at a distance present only a somewhat mottled look; the interior, on the contrary, painted in a bold, clear style, often, although mere artisan's work, attaining to considerable beauty of line, as may be seen in the detail to right of the Plate.

This coffin has many interesting details. On each side of the exterior of the box, at the foot, is the scene normally found there, the deceased officiating before "Hathor, Mistress of the West"; it includes the usual representation of the western cliffs, the architectural façade, the Hathor cow, and accessory to the main action, high in the cliffs, the soul of the deceased as a human-headed bird with human arms raised in adoration to the Sun's disk, which is represented just sinking into the hills; the accompanying legend reads: "*Adoration of Rēᶜ-Harakhte-Atūm.*" The scene of the weighing of the heart of the deceased also occurs on the exterior and, adjoining it, the deceased and a priestess (his wife?), hand in hand, are led by a cat-headed god before the enthroned judge. But most curiously, in several other scenes where the priest Bekenmūt, each time identified by a legend, is performing some ritualistic act—burning of incense, pouring a libation, offering a jar of ointment—before the statue of an enthroned god, we have the royal pair present. They stand, one at each of the extremities of the scene, the queen behind the god's statue, with the identifying words "*god's wife, king's wife*" written beside her figure, and the king wearing the crown of the North and a mantle reaching down to his knees. Did Bekenmūt

[1] Accession, No. 09.184.217. The three linen head-kerchiefs in the collection were recognized as such and discussed by Mr H. E. Winlock in the Museum Bulletin, Vol. XI (1916), pp. 238—242.

thus commemorate some proud occasion in his life when he officiated in the temple in the presence of the king and queen?

A somewhat unusual feature of the interior is the figure of the deified king, Tuthmosis III (recognizable by the legend), which occupies the main register of the floor of the coffin; before him kneels a priest, probably Bekenmūt himself. The king wears the royal head-cloth, his form is wrapped about with wings and he carries the attributes associated with Osiris, as with the kings of earth; more usual in this position is a figure of Osiris or of some goddess. The representation of the king Amenophis I in the next register below has, on the other hand, many parallels[1]. Here, on the one side, the mummy of Bekenmūt stands before Amenophis I; on the other side, before another enthroned figure of the same king, is seen the mummy of a female relative of Bekenmūt. Her name, as written on the coffin, lacks the last syllable and her relationship to Bekenmūt is not designated there, but from her papyrus in the Cleveland collection (377 . 14) we learn that she was Bekenmūt's daughter and that her name in full was  Buarhuraʿmūt.

(To be continued)

[1] *Cf.* MASPERO, *Guide to the Cairo Museum*, 4th English ed., p. 283. Also on a coffin of the XXIst Dynasty, No. 30000, in the Field Museum, Chicago.

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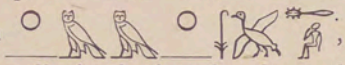
THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART AT CLEVELAND, OHIO

By CAROLINE RANSOM WILLIAMS, Ph.D., D.Litt.

(*Continued from p.* 178)

Besides the coffin of Bekenmūt, the Cleveland collection contains a considerable amount of material of the kind made familiar through the discovery in 1891 at Dêr el-Baḥri of a *cache* containing the mummies and interesting burial outfit of numerous priests and priestesses of Amen-Rēᶜ. Accounts of the unwrapping of some of these mummies have been given by M. Daressy[1], Mr Mace, and Dr G. Elliot Smith[2], and we have also a highly useful list of the coffins and the objects found on each mummy[3]. Nearly all the material of this period in the Cleveland Museum probably came from one family tomb not earlier than the reign of Osorkon I, whose name is found on a few of the pieces. It includes the following objects:

352.14, a second coffin, in size and general style similar to that of Bekenmūt. Except for the single occurrence of the daughter's name on Bekenmūt's coffin, no other personal name than that of the owner is found on it. With the second coffin, which one would like to believe was that of Bekenmūt's wife, the situation is quite different. The exterior has scenes in which now a priest, now a priestess, officiates before the cult-image of the god. The priest is once named as the "Waᶜb-priest of Amen-Rēᶜ, the Scribe and Divine Father, Nesamūn." The priestess is several times labelled the "Lady of the House, the Chantress of Amen-Rēᶜ, Neskhons." It is her name which occurs at the ends of the longer horizontally or vertically written prayers for offerings. But neither Neskhons nor Nesamūn appears on the interior of the coffin. Instead, three other individuals are pictured and named, the priests Zedkhonsefᶜonkh and Nespekhrod, and a priestess beside whose figure is written  , presumably her name. A narrow register on each side of the coffin in the interior shows these three persons seated on the ground, each holding a stalk of papyrus; the lady is in the middle, and the titles and, in part, the names are written in front of the figures. Was the coffin begun for one person, then abandoned, and finished for another person? The head of the cover is not bearded and is of light complexion. It may be supposed, then, that the eventual occupant was either the Neskhons of the exterior scenes or the priestess of the interior. Attention may be called, also, to the

[1] *Annales du Service*, Vol. III (1902), pp. 151—154; Vol. IV (1903), pp. 150—155.

[2] *Op. cit.*, Vol. IV, pp. 156—160; Vol. VII (1906), pp. 155—182.

[3] Daressy, *op. cit.*, Vol. VIII (1907), pp. 3—38. A less complete list is given in Lieblein, *Dictionnaire de noms hiéroglyphiques, Supplément*, under No. 2544. *Cf.* also M. Daressy's earlier articles, *Annales du Service*, Vol. I, pp. 141—148 and *Révue Archéologique*, 3rd series, Vol. XXVIII (1896), pp. 72—90. Some of the coffins from this *cache*, now in Leyden, are published in Boeser, *Mummiekisten van het nieuwe rijk*, 1916, Pls. I—IX.

head-dress of the cover. It is not clearly defined either as a wig or as the head-cloth worn over the wig, but seems to be a confusion of the two, as in some other products of the Decadence.

377.14, referred to above, and 376.14, are papyri, inscribed with excerpts from the "Book of Him Who is in the Nether World." Both have vignettes belonging to the twelfth division of the book, similar, except for minor details, to those published in this *Journal*, Vol. IV (1917), Pls. XXVI—XXVIII; No. 376.14 bears the name of Bekenmūt and the figures in its vignettes are accompanied by legends in hieratic writing.

355.14, a wooden statuette of Osiris mounted on a rectangular base. Seventy-seven such figures were found with the one hundred and fifty-three coffins of the Dêr el-Baḥri *cache* of 1891, the majority of them hollow and containing a papyrus. The Cleveland piece is a dummy papyrus-case, as it has no cavity. Such figures had a long vogue, lasting down into the Ptolemaic period, but this one is marked as probably contemporary with Bekenmūt's coffin by the way its deep, elaborate collar is stylised. M. Daressy is the authority for the statement that usually it was a man's copy of the "Book of the Dead" which, in the XXIst Dynasty, was inclosed in such a figure of Osiris and set beside the coffin, and that it was his copy of the "Book of Him Who is in the Nether World" which was placed between the legs[1].

332.14, a heart scarab of dark green stone.

298.14, a falcon, delicately incised in a thin sheet of lead cut to the outline of the bird; the spread wings measure six and a quarter inches from tip to tip, and have round holes near the extremities through which, no doubt, threads fastening it to the breast of a mummy were passed; *shen*-signs ( ) are held in the claws. Some eighteen of the priests' mummies found in 1891 wore breast ornaments of similar design; the majority were of bronze covered with gold leaf, but two were of silver, and two, those on mummies Nos. 126 and 150 of M. Daressy's list, were of lead, like this one.

No. 16 (Plate XXXVI, bottom). Statuettes of the four "Sons of Horus" (317—320.14). Wax. Probably XXIInd Dynasty. Ht., $3\frac{1}{4}$ in.

A change of practice in mummification in the XXIst Dynasty led to the temporary abandonment of Canopic jars as receptacles for the viscera of the dead[2]. The viscera were now returned to the body cavity, and, in order that they might still be under the protection of the Sons of Horus, who had been invoked in the inscriptions on the jars and represented in their covers, small wax figures of these gods were wrapped in, or placed near, the

[1] *Revue Archéologique*, 1896, p. 74 and various entries in the list in *Annales du Service*, Vol. VIII. *Cf.* G. ELLIOT SMITH, *op. cit.*, Vol. VII, p. 171, who found the papyrus between the legs lying from knees to feet in the long axis of the body, having been put in place as soon as the separate wrapping of the legs was completed and before the encircling bands swathing the entire mummy were added.

[2] Accompanying the one hundred and fifty-three coffins found at Dêr el-Baḥri in 1891 were only sixteen Canopic jars, which may mean as few as four sets of jars (*Annales du Service*, Vol. I, p. 144); and Maspero, in *Les momies royales*, p. 592, remarked on the comparative rarity of the jar-boxes in the first *cache* discovered at Dêr el-Baḥri, which also contained many mummies of this period. Dr Reisner found in the Cairo Museum only two sets of Canopic jars dated to the XXIst Dynasty and none at all dated to the XXIInd—XXVth Dynasties (*Zeitschrift für ägyptische Sprache*, Vol. XXXVII, 1899, p. 68). The Canopic jars of the XXIInd Dynasty found at the Ramesseum (QUIBELL, *Ramesseum*, Pl. XIX, with p. 11) were all either dummies or jars having only "a small cavity about two inches deep, empty and unused"; in these few examples we see the retention of the jars as a part of the traditional equipment of the dead, when all need for them, for the time being, had passed.

respective packages of viscera. The proverbial carelessness of those who prepared the equipment of the dead is illustrated by the occasional finding of abnormal sets, in which one god is lacking and another duplicated. Thus M. Daressy noted instances of the duplication of the jackal-headed god[1], and he and Dr Smith called attention to a set with two human-headed figures, but none having a falcon's head[2]. The Cleveland pieces here figured and still another set in the collection, Nos. 313—316 . 14, appear to be of this character; they, too, have the human-headed god in duplicate and are without the falcon-headed Duamūtef; in each lot they present among themselves a unity of style, size, and surface-appearance rendering it improbable that the present conjunction of figures is modern.

No. 17 (Plate XXXVI, top). Statuette of a heron in a seated posture (312 . 14). Wax. Probably XXIInd Dynasty. Ht., $1\frac{1}{4}$ in.

The wax figure of a heron, the *benu* of the Egyptians and phoenix of the Greeks, sometimes accompanied the mummy in the burials of the priests of Amūn. These figures were comparatively rare, however, as only three were noted by M. Daressy (on Nos. 91, 127 and 139) in the series of mummies which yielded above twenty sets of the wax Sons of Horus; also, they are seen in museum collections less often than the wax gods. The position of those found by M. Daressy was under the right arm-pit[3]. The Abbott collection in New York contains a smaller wax *benu*, 639 of the old numbering, and another is pictured in ARUNDALE and BONOMI, *Gallery of Antiquities Selected from the British Museum*, Pl. 27, No. 120.

No. 18 (Plate XXXVII, top). Box for Ushabtis of the "Divine Father of Amen-rēʿ, Bekmūt[4]" (359 . 14). Wood. Probably XXIInd Dynasty. From Thebes. Width, $19\frac{7}{8}$ in.; ht., $17\frac{3}{4}$ in.; depth from front to back, $11\frac{1}{4}$ in.

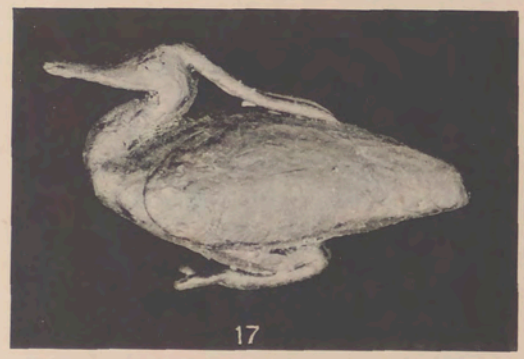
The box is painted white and its only decoration is a yellow panel on the front containing in brown line the name and title of the deceased and two cartouches of Amenophis I, whom we have seen represented on the man's coffin (see above, p. 178, No. 15). The box is strengthened at the top by a cross-piece suggesting two compartments, and this idea is carried out in the form of the cover, but lower down the interior is not divided. In style, the piece strongly resembles the ushabti-box of Queen Makerēʿ, consort of Osorkon I, which is shown with the ushabtis found in it, MASPERO, *Les momies royales*, Pl. XXI D. The Cleveland box is of a size and form suitable for two Canopic jars, but that the box, nevertheless, was not used for jars is certain; it was not customary to divide a set of jars between two boxes, and furthermore, as we have seen above, the jars had fallen into disuse at this period. The purpose of the cross-piece at the top and of the dividing walls noted by M. Daressy, *Annales du Service*, Vol. VIII, p. 14, as present in many of the ushabti-boxes of the second Dêr el-Baḥri find was no doubt to make the boxes sufficiently strong to hold the numerous and sometimes large ushabtis accorded at this time to one individual; the

[1] *Annales du Service*, Vol. VIII, p. 24, No. 38; p. 28, No. 85.

[2] *Op. cit.*, Vol. VII, pp. 157 and 165.

[3] *Cf.* CARNARVON and CARTER, *Five Years' Explorations at Thebes*, Pl. XVII and p. 25, for an exceptional occurrence of the wax figures of the Sons of Horus and the *benu* together in the midst of the mummy wrappings.

[4] The name means "Servant of Mut." Here the direct genitive is used, instead of the indirect, Bekenmūt; both forms occur on the man's coffin.



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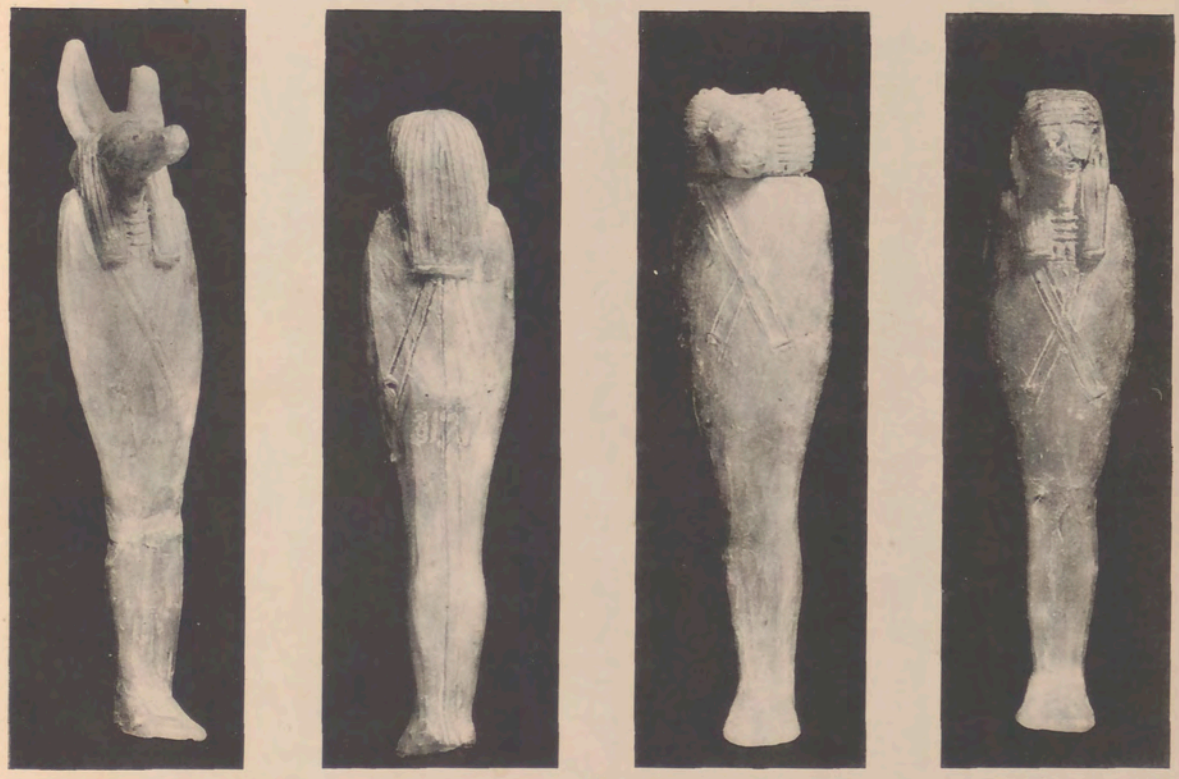


16

THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART AT CLEVELAND, OHIO (VII)

bulk and weight involved probably accounts for the division of the ushabtis between two boxes, but even so, boxes as large as this one may sometimes have been required.

No. 19 (Plate XXXVII, bottom). Two embossed leather tabs (324 and 325.14) and two fragments of red leather straps. XXIInd Dynasty. Left-hand tab, $3\frac{3}{16}$ in. high by $1\frac{1}{2}$ in. wide at the bottom; right-hand tab, $1\frac{3}{8}$ in. wide at bottom.

From a time not earlier than the end of the XXth Dynasty, so far as extant pieces show, until at least well into the XXIInd Dynasty[1], a part of the burial equipment of Theban priests and priestesses consisted of two leather straps with ornamented ends worn over the shoulders and crossed in front and behind[2]. Usually these straps are found in the midst of the mummy wrappings fairly near the upper surface[3], but instances are on record of their position outside the mummy wrappings[4]. The front crossing has varied in recorded instances from a position above the level of the armpits (*Royal Mummies*, Pl. LXXXI) to one slightly below the level of the elbows (*op. cit.*, Pl. LXXIX); in the mummy described in the *Annales du Service*, Vol. VII, p. 176, it was just above a heart scarab which was more deeply embedded in the wrappings and showed as a lump between the terminal tabs of the straps; usually the straps were secured at the crossing by a thong[5]. Some mummies have been found wearing two additional embossed leather pieces, one shaped like the counterweight of the *menat*-necklace, the other resembling the *menkhet*, the two connected by two thongs and in some instances slipped under and over the straps above their front crossing[6].

During the period when the mummies of the Theban priests of Amūn were provided with actual straps, and probably for a little time afterwards, their anthropoid coffins were occasionally represented as wearing them (see No. 15, Plate XXXI). For a much longer period, indeed with ever-increasing frequency from the Middle Kingdom[7] down into the Classical Age, all manner of mummiform figures, both in the round and in reliefs and paintings, were depicted with the straps. Sometimes in the pictures the straps are associated with pectorals; more often, as in the majority of the figures on the interior walls of Bekenmūt's coffin (above, No. 15, Plate XXXI), their terminal tabs emerge from beneath the broad collar; the mummiform king, Tuthmosis III, however, wears them above the collar. The position of the straps on the back is not represented in drawings; further, the anthropoid coffins, being either undecorated below or covered with texts or pictures, do not show them, but in No. 16 (Plate XXXVI) it is seen that they were conceived as crossing behind, just as they do on the mummies; here the crossing is rather high on the

[1] The earliest published examples are those bearing the cartouche of Ramses XII (Menmarēʿ) found on the Leeds mummy (OSBORN, *An Account of an Egyptian Mummy, Presented to the Museum of the Leeds Philosophical and Literary Society*, Pl. 2) and on No. 91 of the mummies listed by M. Daressy (*Annales du Service*, Vol. VIII, p. 29). The latest of which I have found record are the pieces in the Berlin Museum bearing the name of Takelothis II (*Ausführliches Verzeichniss*, 2nd ed., p. 238).

[2] Front and back crossing noted, *Annales du Service*, Vol. VII (1906), pp. 176—177.

[3] So on the Leeds mummy. See also G. ELLIOT SMITH, *op. cit.*, Vol. VII, p. 176, and *Royal Mummies*, pp. 100—101; also MASPERO, *Les momies royales*, p. 579.

[4] QUIBELL, *Ramesseum*, p. 10, and Nos. 48, 58 and 59 in Daressy's list, noted, it would seem, as exceptions to ordinary usage.

[5] See diagrams accompanying the publication of the Leeds mummy and QUIBELL, *Ramesseum*, Pl. XVII; also the statement *Annales du Service*, Vol. VII, p. 176.

[6] See diagrams cited in the preceding note and one in *Royal Mummies* on p. 100; also many entries of "pendeloques" in Daressy's list.

See PETRIE, *Koptos*, Pl. IX = VON BISSING, *Denkmäler*, Pl. 34; see also the text to Pl. 34.

shoulders underneath the wig[1]. The additional leather pieces shaped like the *menat*-counterweight and the *menkhet* also are to be recognized in pictures[2].

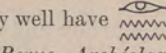
The straps represented on the anthropoid coffins—conceived as the outer envelope of the mummy—reflected, of course, the fashion of placing actual straps on mummies. But the picturing, through many centuries, of the straps as worn by all the major and minor gods in mummy form cannot be explained by the ephemeral Theban custom of placing them on the bodies of the dead. Nor are these pictures mere products of the imagination; their details had a background of material things, familiar in the temple ceremonies and furnishings. We cannot escape the conclusion that through many centuries straps, or bands, worn like these actual specimens of the XXIst and XXIInd Dynasties, were considered a part of the regular dress of mummiform gods and were probably put on and taken off their statues to the accompaniment of appropriate ceremonies.

The extant examples show how the temple straps looked in the period of the Decadence, for there is reason to believe that they were not manufactured primarily for the purpose of equipping the dead, but were pieces from the temple stores, some of which may have seen actual use in the temple ceremonies. At least some of those of the XXIst Dynasty bear the same formula, "(straps) which X (the name of some high-priest of Amūn) made[3]," found also on the linen wrappings in which the mummies of these priests were swathed. Many of the inscriptions on the bandages are fragmentary and it is generally conceded[4] that this fact, as well as the frequent short inscription "House of Amūn," "House of Mut" found on the bandages, indicates that old linen from the temple stores was torn up to make them. In the case both of the linen and the leather pieces the inscription "...which X (some high-priest of Amūn or king) made" is more intelligible as belonging to temple furnishings than when supposed to emanate from supplies produced directly for the burial of the often humble priests of Amūn. Osiris was one of the gods most frequently depicted wearing the straps, and the identification of the dead priests with Osiris would be sufficient justification for equipping their mummies with these insignia. There is still much to discuss with reference to the significance of the straps in the worship of the funereal gods, but such a discussion would take us beyond the limits of the present paper.

The extant pieces represented here are only a part of those contained in the Cleveland collection, which appear to be derived from the equipment of at least two mummies. Besides the tab at the left (325.14) representing the king before Mut, there are three others (321, 326 and 328.14) just like it, and these four, which agree in size, may well have formed a set and even have belonged to the "Chantress of Amen-Rēʿ" of the coffin 352.14[5]. In addition to the piece on the right (324.14) in the Plate, three others (322—23,

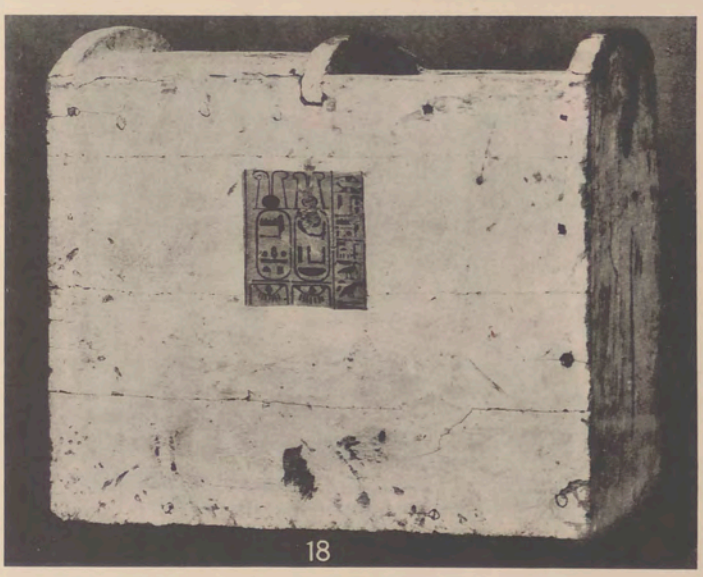
[1] The two lines running vertically to the feet on this wax figure may represent an additional strap or may have some other explanation; at least they are not present on all such figures.

[2] See, for instance, a painting in the tomb of Ramesses IX (*Mémoires de l'Institut Français d'Archéologie Orientale*, Vol. XV, 1907), where the *menkhet* hangs behind, but the *menat*-counterweight is not visible; noticeable here are the two double lines curving from the top of the *menkhet*, presumably representing the two thongs of the actual objects.

[3] See M. Daressy's list, *Annales du Service*, Vol. VIII, No. 48, p. 25; No. 61, p. 27; No. 113, p. 31, etc. Many other pieces may well have  preceding the name hidden by the overlapping ends of the straps.

[4] See DARESSY, *Revue Archéologique*, 1896, p. 74. *Cf.* BREASTED, *Records of Ancient Egypt*, Vol. IV, § 688.

[5] For the finding of four tabs showing the king before Mut on the mummy of a priestess of Amen-Rēʿ, see MASPERO, *Les momies royales*, p. 579.



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THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART AT CLEVELAND, OHIO (VIII)

327.14) represent the king before Amen-Rēᶜ. These pieces are slightly smaller than the set with the goddess Mut and are all of approximately the same size; but whether all of them originally belonged together is rendered doubtful by the fact that in three cases the god is at the right, but in the fourth at the left.

On all the pieces the legends refer to the king, on the first set reading: "Son of Rēᶜ, Meriamūn-Osorkon, given life, beloved of Mut, Lady of Ishru," on three of the second four reading: "Good god, Sekhemkheperrēᶜ-Setpenrēᶜ, Meriamūn-Osorkon, beloved of [Amen-Rēᶜ], Lord of Heaven, given life," on the fourth, 322.14, after the king's name, Meriamūn-Osorkon, "beloved of Amen-Rēᶜ, given life." The set showing the goddess Mut and No. 322.14 are thus dated to the XXIInd Dynasty, and the other three, more specifically, to the reign of Osorkon I, whose prenomen they bear. If our theory that they were derived from the temple stores be correct, the straps may occasionally not have been placed on mummies until after the reign of the high-priest or king represented and named on the tabs.

Some eighteen fragments of the straps accompany the eight embossed tabs in the Cleveland collection. They consist of strips of red leather with edges folded over and tied at intervals on the wrong side by red leather thongs (see Plate XXXVII, bottom left). The fragments vary from eight inches in length to minute pieces, and in width from an inch to three-quarters of an inch[1]. The usual style would seem to have been that represented by the Cleveland pieces, namely straps, the binding and backing of the tabs of red leather and the insets with embossed scenes of undyed leather, but the colours in various representations of them show that other combinations, too, were made[2].

The divinity represented on the majority of extant tabs is either Amen-Rēᶜ or Mut, but M. Daressy mentions also Khons[3], who, as a member of the Theban triad, would naturally be thus honoured, and Mont[4], whose worship was also very prominent at Thebes. The Berlin Museum records (*Ausführliches Verzeichniss*, p. 238) Horus, but the Ptah and Min enumerated there and the Min of *Annales du Service*, Vol. VII, p. 156 are possibly mistakes for Amen-Rēᶜ, who is mentioned in the accompanying legend of the ithyphallic god, whenever the god's name is preserved in the examples accessible to me. In addition to the straps and embossed tabs in Cleveland, the only others in the United States, so far as I have observed, are two tabs in the Metropolitan Museum of Art, Nos. 12.182.22 A and B, showing Osorkon I before Amen-Rēᶜ and two fragmentary tabs in the Edwin Smith collection of the New York Historical Society, on which the names are illegible.

Before passing to the works of sculpture in the collection, we may notice briefly a few other objects and classes of material not previously touched upon:

Of weapons and implements, there are typical flints, including a few good examples of Prehistoric flaked knives of Neolithic type, also one bronze dagger (238.14) of the XIIth Dynasty. Interesting are some wooden arrows, manufactured for the tomb, in which the nodules of real reed arrows and the ties to hold the points in place are simulated in paint and incised lines.

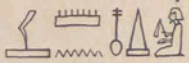
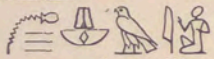
Wooden groups depicting the various occupations and single figures of the Transitional type, Xth—XIIth Dynasty in date, are represented by some eight pieces.

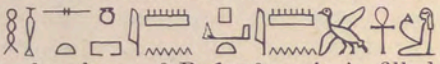
[1] A most careful description of one pair of straps is given in *Annales du Service*, Vol. VII, pp. 176—177, of which the length, 71 cm., was recovered. *Cf.* also QUIBELL, *Ramesseum*, p. 11.

[2] GAUTHIER, *Cercueils anthropoïdes des prêtres de Montou*, p. 114: "Sur la poitrine deux bandelettes se croisent, rouges et serties de blanc sur leurs contours."

[3] No. 66 of his list.

[4] No. 64 of his list.

The number of Canopic jars is as yet meagre, including only two of alabaster (108 and 109 . 14) dating from the XVIIIth Dynasty and belonging to a "First Royal Herald" who bears the rare and interesting name  Gerg-mennofre, *i.e.* "Establisher-of-Memphis," and a set of pottery jars of the  "Waʿb-priest and Lector, Hori" (143—146 . 14) of the same general type as those illustrated in MACIVER AND MACE, *El-Amrah and Abydos*, Pls. XLIV and LVI, which were used also to hold ushabtis[1].

The different classes of ushabtis, exclusive of very early ones, are well exemplified. The following deserve special mention: 395 . 14, dark stone ushabti of one Nebmehit, in the dress of life[2], 26 and 27 . 14, faience ushabtis of the "Overseer of Cattle (, var.), Dḥutmōse (, var.)"; No. 26 wears a heart amulet suspended from the neck by a cord on which cylindrical beads are strung at wide intervals; both figures have the mummy wrappings in white glaze, face and hands brown-red, inscriptions, wig, etc. in under-glaze brownish line; 22 . 14, blue-glazed ushabti of Sethos I; 358 . 14, a coffin-like box, rectangular, with high ends, inscribed in vertical lines on all four faces with the usual ushabti-formula in favour of the  "singer of the House of Amūn Petamenpʿonkh," the daughter of Raʿnūfer; it is filled with tiny ushabtis.

A paint-box (284 . 14), eight and a quarter inches long, is worthy of special notice. It has five oval holes about one by one and one-eighth inches in size, still partially filled with pigments. At one end is the inscription: "the Governor of the City, the Vizier, Amen...."

In works of sculpture in the round the collection has made a good beginning. There are only a few statuettes of gods, but several of those are of exceptional quality, including a tiny gold figure of a ram-headed god (16 . 664) and a rare bronze figure of Amen-Rēʿ seated, with its original throne of wood and considerable areas of gold-leaf preserved on crown and kilt; the style of the face suggests a date toward the close of the XVIIIth Dynasty. Large portrait statues of private men and women are lacking, but the following good material may be enumerated: 43 . 14, a wooden statuette of a maiden of the XIIth Dynasty, especially interesting for the collar worked in stucco, and showing well the method of fastening; 190 . 14, a small stone figure of a man seated on the ground with knees drawn up nearly to the level of his chin and with his cloak wrapped about him; 196 . 14, a pleasing small fragment from a statuette of stone, consisting of a hand and part of the wings which once enveloped the figure; 1584 . 17, a large and well-modelled bronze cat (height, 18 in.); 82 . 16, an excellent lioness' head of diorite, broken from some statue of Sakhmet, which illustrates the monumental quality of Egyptian statuary at its best; 860 . 17, a typical royal head of dark stone of the XXXth Dynasty or early Ptolemaic Period. The remaining two pieces may be treated more fully.

No. 20 (Plate XXXVIII, bottom). Head of a king broken from a statue (192 . 14). Diorite. XVIIIth Dynasty. Ht., $9\frac{7}{8}$ in. Nose broken off and chin, left eyebrow, uraeus, and head-cloth chipped.

[1] *Cf.* AYRTON-CURRELLY-WEIGALL, *Abydos III*, pp. 42 and 51.

[2] Like ERMAN, *A Handbook of Egyptian Religion*, Fig. 66 a.

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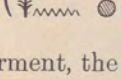
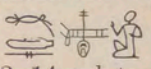
THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART

AT CLEVELAND, OHIO (IX)

In the absence of inscriptional evidence the identity of this king cannot be established with certainty, but the head bears considerable resemblance to known portraits of Tuthmosis III, especially to the Turin seated figure, which is also beardless, and to the standing Cairo portrait illustrated in VON BISSING, *Denkmäler ägyptischer Skulptur*, Pl. 39. Here the eyes are a little more prominent and the conventional smile a little more pronounced, giving the head, despite its evident sophistication, a slightly archaic look. The shape of the face, the overhanging lower lip, the position of the uraeus very low on the band crossing the forehead, the way the head-cloth, eyebrows, and cosmetic lines are stylised—all these are points of resemblance to the portraits of Tuthmosis III. The absence of the nose renders a judgment more difficult, but at least the conjecture may be ventured that the head is an early[1] portrait of this great warrior king of the XVIIIth Dynasty, of whom many certified statues have come down to us.

No. 21 (Plate XXXVIII, top). Upper part of a portrait statuette of the "King's Descendant  [2], ʿAnkhhōr" (191.14). Dark stone. Ht., 8½ in. XXVIth Dynasty or later.

The garment, the wig, and the artistic style, emphasizing the prominent cheek bones and deep lines about the mouth, are reminiscent of the Middle Kingdom, especially of the reign of Amenemmes III. The statues of the earlier period, however, were usually broader-faced, and such a confused rendering as that of an apparently shaven head merging behind into a wig is unparalleled for the earlier time. Furthermore, the fragmentary two-line inscription on the plinth at the back contains formulae[3] characteristic of late statues.

Of relief sculpture and stelae, the collection contains the following pieces: 202.14, a fragment from a mastabeh chapel of the Vth or VIth Dynasty showing the profile head and the shoulders of a man of high rank, with the face of a second figure, wife or mother, and a few hieroglyphs; 200.14, a fragment of Transitional sculpture with four figures, crude in drawing and composition, but characteristic of the period and having abundant remains of colour; 184 and 185.14, two stelae of the early Empire, the latter of Userḥēt, dedicated by his son, Khamwēse, containing a ten-line inscription; 188.14, a lovely small fragment with single head and shoulders from some tomb wall of the Empire; 201.14, a large stele of considerable artistic merit with numerous gods and devotees, the latter including the High-priest of Memphis  Shedsenefertēm, who held office in the early part of the XXIInd Dynasty[4]; 193.14, a late stele, Ptolemaic or Roman, with debased inscription; 182 and 183.14, two tables of offerings with reliefs, the first inscribed with a prayer to "Amūn in the midst of Opet" in favour of one Harsiēse, the second uninscribed, but very decorative; 186, 194, and 195.14, sculptor's models of the XXXth Dynasty or early Ptolemaic period, of which No. 195.14 shows the wonderfully expressive fore-part of a jackal's head; and, finally, the two pieces with which this account of the Cleveland collection closes.

[1] *Cf.* the eyes in the triad of Tuthmosis I, Aḥmose and Amūn, LEGRAIN, *Statues et statuettes de rois et de particuliers*, Vol. I, No. 42.052, Pl. XXVIII.

[2] On the original reading and significance of this title see BORCHARDT-SETHE, *Grabdenkmal des Königs Sahurēʿ*, Text, pp. 76—77.

[3] See Gardiner in AYRTON-CURRELLY-WEIGALL, *Abydos III*, p. 41 and the literature cited there.

[4] *Cf.* LIEBLEIN, *Dictionnaire des noms hiéroglyphiques*, Nos. 1027 and 2269. See now on this stele my article in *Bulletin of the Cleveland Museum of Art*, Oct.—Nov., 1918, pp. 67–9.

No. 22 (see Fig. 1 below). Lintel from a doorway of a building of Queen Amenardis at Thebes (203 . 14). Limestone. XXVth Dynasty. The block had been broken in two and a few of the signs are now restored in plaster. Width, 5 ft. 11 in.; ht., 2 ft. $2\frac{1}{4}$ in.

The inscription of the top line refers to the winged sun-disk below it, symbol of the sun-god, Horus of Edfu. The same phrases are repeated twice, reading from both ends toward the centre, thus securing a symmetrical arrangement of the signs for decorative effect. The central hieroglyph ☥ is read twice, at the end of each repetition of the inscription, the translation of which is: "He of Edfu, great god, brilliant of plumage, who ascends from the horizon, giving life." The other horizontal line reads from the middle toward the two ends, ☥ again is read twice and the two sides are symmetrically arranged and alike with the exception of the epithets of Amen-Rēʿ and one of the queen's

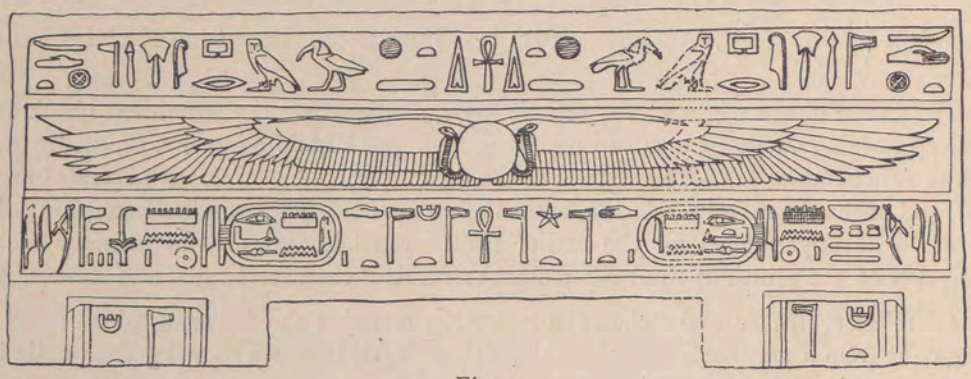


Fig. 1.

two titles. On the left we have: "May there live the Divine Consort, the *d't-ntr* (an obscure title of the priestesses of Amūn), Amenardis, beloved of Amen-Rēʿ, King of the Gods." On the right instead of "Divine Consort," there occurs "Divine Votaress" and Amūn has the title "Lord of the Thrones of the Two Lands (Karnak)." We have also the opening words "Divine Consort" of two symmetrically-arranged, vertical inscribed lines which occupied the jambs of the doorway. On the known monuments of this queen, see the article "Heart Scarab of Queen Amenardis" in the *Bulletin of the Metropolitan Museum of Art*, Vol. x (1915), pp. 116—117.

No. 23 (Plate XXXIX). Fragment of tomb relief from Memphis (199 . 14). Limestone. XXXth Dynasty or early Ptolemaic. Ht., $10\frac{3}{4}$ in. The block is broken off at both ends and the scenes are incomplete; its lower edge has disintegrated, carrying away a small part of the relief.

Nearly in the middle of this fragment is a strange construction of plant forms once separating two groups of musicians, from each of which, however, only one complete figure remains. The figure on the left is beating a drum with her finger tips, the girl on the right dances to the music of her own lyre. In the lower left-hand corner is a bit of worked surface, which may possibly be the back of a harpist seated on the ground. In a corresponding position on the right, a bird is balanced precariously on a bundle of reeds.

This rare and charming piece of relief sculpture finds its closest analogy in two reliefs from the tomb of Thanūfer, which were published in excellent reproductions by the late

THE EGYPTIAN COLLECTION IN THE MUSEUM OF ART AT CLEVELAND, OHIO (X)

Sir Gaston Maspero in *Le Musée Égyptien*, Vol. II (1906), Pls. XXXII B, XXXIV, XXXIX B, XL, and XLI; one of these is in Cairo, the other in the museum at Alexandria. In Thanūfer's reliefs are observable the same degree of projection, the same voluptuous style, the same costumes as in the Cleveland piece. Of the two, the relief in Alexandria is especially interesting for comparison, because it represents musicians and includes a drummer, a lyre-player, and several stacks of plants, each separating groups; it is accordingly repeated here in a line-drawing (Plate XL) made by Mr Lindsley F. Hall after the plates of Maspero's publication.

Thanūfer's reliefs were placed by Maspero at the end of a series of late tomb-reliefs, inspired chiefly by the mastabeh reliefs of the Old Kingdom, but showing progressively less and less of that influence. His essay includes a discussion of the most important pieces in the Cairo and Alexandria Museums, and at the close of it he expressed the hope that other reliefs would be added to those which he published. In the same year Dr W. Max Müller, without knowledge of Maspero's essay, made known two additional late reliefs, also in the Cairo Museum, which he mistook, however, for works of the Old Kingdom[1]. Several years later Dr von Bissing republished the Alexandrian relief from Thanūfer's tomb in his *Denkmäler*, Pl. 101, accompanying it with a long discussion and adding a list of some dozen and a half pieces which he attributed to the late series. One of these, unpublished at that time and perhaps still, is a piece in his own collection which he believes is from the tomb of Thanūfer. Three other fragments on his list, Ptolemaic in date, were represented in Pl. 102, but the number of the late reliefs which have been made available is still so small that the Cleveland piece is a very welcome addition to the series.

All the reliefs in question have in common the division of the wall-decoration into narrow registers, after the manner initiated in the early mastabeh tombs, and the representation of themes originating in the Old Kingdom, such as the deceased seated and approached by offering bearers, or inspecting cattle which are being driven home from the Delta marshes, or pursuing various sports in the papyrus thickets. Unlike the early compositions, however, these creations of late times, so far as known, do not emphasize the importance of the deceased by making him tower above his servitors, thus occupying the height of several registers; instead of this, his figure is kept in the modest dimensions of the persons who approach him[2]. We must imagine, then, our relief terminating on the

[1] *Egyptological Researches. Results of a Journey in 1904*, Washington, 1906, Pls. 1 and 2, with pp. 9—11.

[2] When seated, his figure is to a somewhat larger scale, but that is only because it was desired to bring the heads all in a line; the lesser height of the trigon-player seated before Thanūfer (Plate XL) is to give room for his instrument, also possibly to suggest the crouched form of an old man, not to subordinate him to the main figure. Dr von Bissing suggested that this Alexandrian relief, which ends above, as does our piece, in a torus moulding, came from a false door. No particulars have been published of the finding *in situ* of reliefs of this class, and the majority, if not all, are reused blocks, but they could hardly have been confined, in their original positions, to the false doors in view of blocks such as those in MASPERO, *op. cit.*, Pls. XXXVIII B and XXXVII, which show two and three registers one above the other. Hence the possibility should be kept in mind that larger figures of the deceased may once have decorated the main walls of these tombs. However that may be, the extant blocks terminating above in torus mouldings, even if all from false doors instead of from the top registers of main walls, hold a greater number of figures and greater variety of scenes than any blocks from Old Kingdom false doors, while in the latter, in contrast with these, as much difference of scale as was feasible artistically within a single register was made between the main and subordinate persons.

left in a seated figure of the lord of the tomb enjoying the musical performance and dancing of the maidens before him.

Those of the late tomb reliefs which stand at the beginning of Maspero's series show resemblances in costume to Old Kingdom scenes, especially in the men's figures, and some approach in style to the simple austere character of early work. But here the general theme and the arrangement in a narrow register are all that remain of the influence handed down from the Old Kingdom. The dress of these players has an exotic look, and the soft, sensuous modelling is unparalleled in earlier periods. Although there is little to suggest the Old Kingdom, one motive seems to have been inherited from the graceful art of the mid-XVIIIth Dynasty, that of the girl dancing to the music of her own stringed instrument[1].

Maspero attributed certain of these late tomb reliefs to the XXVIth Dynasty or the beginning of the Persian Age, others to the XXIXth—XXXth Dynasties. Of the reliefs of Thanūfer, with which we are especially concerned, he wrote: "ils ne peuvent pas remonter plus haut que la XXIX^{e} ou la XXX^{e} dynastie, et sans doute faut-il les faire descendre jusque sous l'un des trois ou quatre premiers Ptolémées." Later, in *Art in Egypt*, p. 266, he supported unequivocally a date "in the reign of one of the first Ptolemies." Dr von Bissing discussed the date at great length and finally labelled his Pl. 101 "XXXth Dynasty"; in his text he came to the conclusion that the various characteristics of the Alexandrian relief go back in origin to the Persian period, but that much in the impression made by the work in its entirety suggests a date at least as late as the XXXth Dynasty, if not indeed Ptolemaic. He found no single detail, except the stalks of *Cyperus alopecuroïdes* seen in the construction of plants and birds in front of Thanūfer, which could not be paralleled in pre-Ptolemaic times. At once, however, a XXXth Dynasty occurrence of *Cyperus alopecuroïdes* may be mentioned, namely in the capital from the Hibis temple in the Khargeh Oasis, now in the Metropolitan Museum of Art, pictured in the frontispiece of the 1911 *Handbook of the Egyptian Rooms*. As between a dating in the XXXth Dynasty or early in the Ptolemaic period, there is little further to be said. Certainly, of late years, we have been realizing more and more that the artistic style characteristic of early Ptolemaic monuments began earlier, in the XXXth Dynasty, as witness, for instance, such reliefs as those which have come to light since 1910 at Behbêt in the Delta[2]. There is a freshness and charm in Thanūfer's reliefs and in our piece which one would preferably believe to belong to the years when works of their artistic style were new. On the other hand the mantle with slashed edge worn by Thanūfer

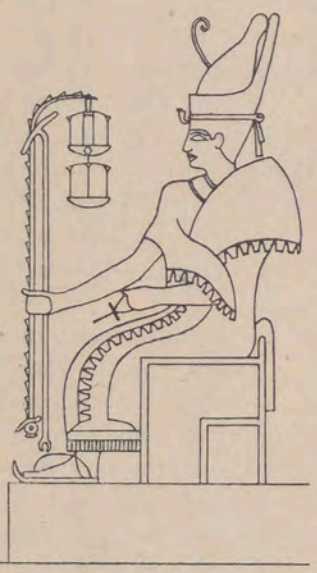
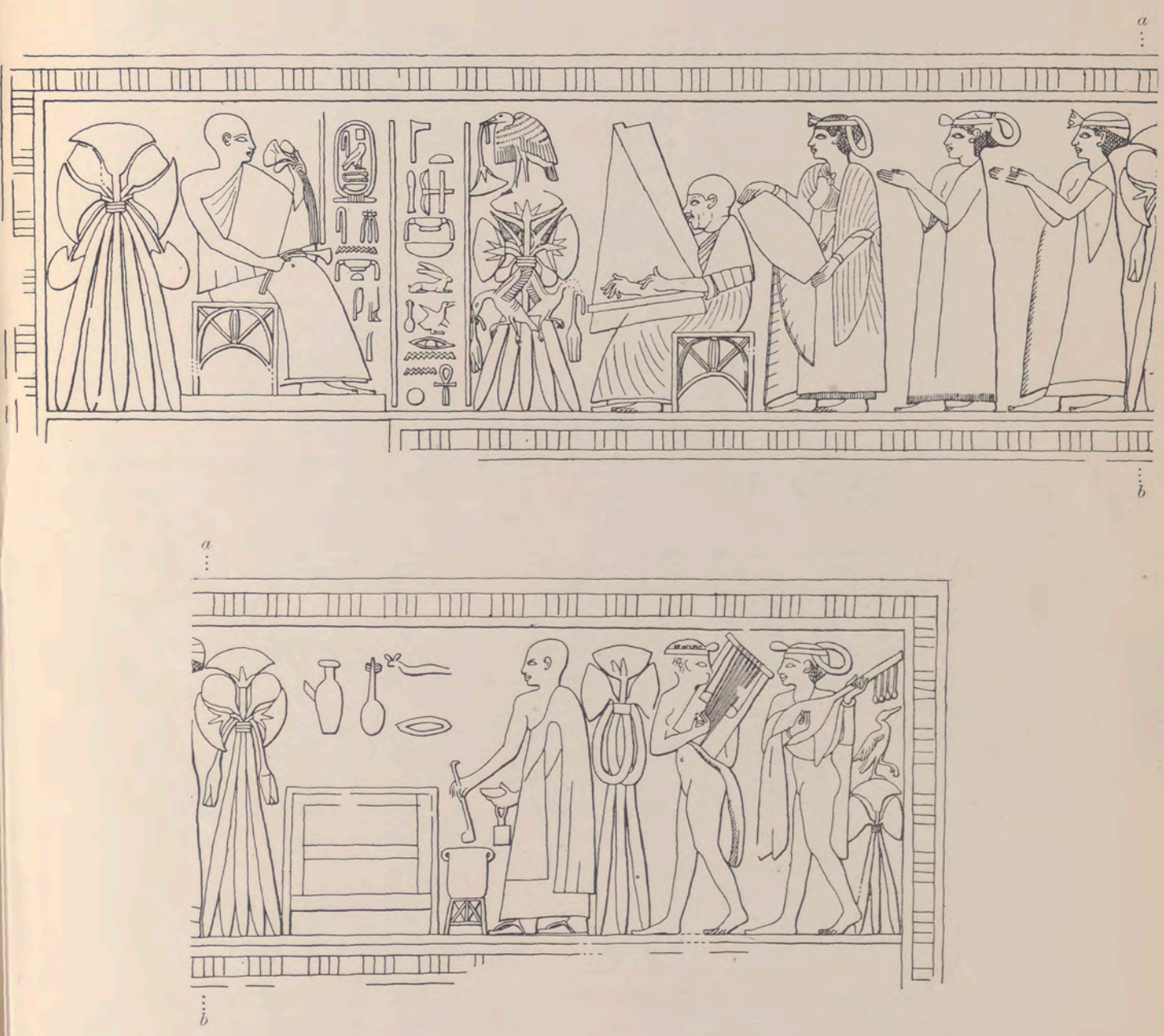


Fig. 2. (From Rochemonteix, *Le Temple d'Edfou*, Pl. XLVI, b.)

[1] *Cf.* the dancing lute-player of the tomb of Nakht, Davies, *The Tomb of Nakht at Thebes*, frontispiece, Pls. XV and XVI. There are other similar figures with lute or lyre in the tombs of Nebamūn (No. 90), of Haremhab (No. 78) and of Wah (No. 22) at Thebes. The figure in the tomb of Nakht is perhaps the earliest extant.

[2] *Cf.* Edgar and Roeder, *Recueil de travaux*, Vol. xxxv (1913), pp. 1 ff.



RELIEF FROM THE TOMB OF THANUFER, NOW IN THE MUSEUM AT ALEXANDRIA

and by the man with the trigon is favourable to the later period, since all the definitely dated occurrences known thus far are of Ptolemaic times[1], *cf.* Fig. 2 on p. 282.

Both Maspero and Dr von Bissing refer to the dress as Greek; but is it purely Greek? The fringe around the bottom of the tunics worn by the drummer and her companion in Thanūfer's relief, and in all probability originally by the girl with drum in our piece, is not characteristically Greek. Thanūfer's mantle is, to be sure, apparently put on like the Greek himation, but again the slashed border does not have a Greek look; nor is the small garment with fringed edge worn by the dancers and fastened by a brooch around the neck necessarily the Greek chlamys, which belonged properly to men's apparel. Rather we are reminded of the influence from Asia observable in Egyptian dress as far back as the XVIIIth Dynasty. For instance, the small statuette of Amenophis III published by M. Chassinat[2] shows an under-dress fringed around the bottom and an over-dress which passes over the left shoulder and leaves the right free; the well-known seated statue of Ramesses II in Turin Museum also wears the dress fringed around the bottom, and examples of later date could be mentioned[3]. All the fringed garments worn by mortals which precede those on the reliefs under discussion have the appearance of sheer, pleated linen, and the mantles, although resembling these of later date in leaving the right arm and shoulder free, also look like linen and are fastened under the breast. The later fringed tunics may still be of linen, but at least the mantle would seem to be, like the himation, of wool and merely thrown about the person. A new influence in dress is undeniable in these reliefs, but is linked with the old influence from Western Asia by the prominence of fringe, and may perhaps be considered a modified Greek influence brought by the Persians, or even, if Maspero was right in the later dating of these reliefs, by the Ptolemaic newcomers into Egypt, as is suggested by the numerous representations of Ptolemaic rulers in fringed tunic and slashed mantle.

Dr von Bissing has already shown that the form of jar from which the priest in Thanūfer's relief is about to dip is Mesopotamian rather than Greek. Other elements in the two reliefs are traditionally Egyptian, as, for example, the instruments, although even here it may be pointed out that the lyres are not so ornate as those of the Egyptian Empire, resembling much more the earliest lyre represented on extant Egyptian monuments, that borne by a Semitic immigrant in a tomb-painting at Beni Hasan[4]. The different wigs are not unlike some of earlier times, but strikingly new and contributory to the exotic look of the costumes is the ribbon or roll attached to many of the wigs behind. Dr von Bissing saw in them wreaths, perhaps identical with the loops on the stack of lotus in front of Thanūfer's lyre-player; but the Cleveland relief makes clear in the case of the figure on the left that we have to do with an appendage to the wig, attached by two ends. Perhaps in these accessories of the wig we see the beginning of a tendency toward elaborate head-gear which culminated in such structures as were represented on anthropoid

[1] See Von Bissing's commentary, note 15.

[2] *Bulletin de l'Institut Français d'Archéologie Orientale*, Vol. VII (1910), pp. 169—172, Pls. I—III. The figure is now in the Metropolitan Museum of Art, belonging to the estate of the late Mr Theodore M. Davis.

[3] Among them, the fringed dress worn by Bast in numerous small cat-headed statuettes, which are surely of earlier origin than our reliefs and directly influenced from Asia.

[4] NEWBERRY, *Beni Hasan*, Vol. I, Pls. XXX and XXXI. For the drum, *cf.* the actual drum found at Beni Hasan, GARSTANG, *Burial Customs of the Ancient Egyptians*, Fig. 155 and p. 156; also MASPERO, *Guide to the Cairo Museum*, 4th Engl. ed., p. 299.

coffins of late date, where various rolls seem to intermingle with, or surmount, the wig[1]. Interesting details in the Cleveland relief are the drummer-girl's string of beads—ball beads alternating with barrel beads as of old, but in the centre an exceptionally large barrel-shaped bead—and her ear-ring of a well-known classical pattern, that is, consisting of a crescent-shaped piece passing through the ear, from which hangs a pendant of several members strung vertically[2].

In the central construction between our two figures, lotus leaves and papyrus umbels are unmistakable. Corn-flowers may be represented below, although their size is out of all proportion to that of the other plants; certainly pine-apples, which are an American tropical fruit in origin, could not have been intended. There remain the four smaller pointed buds and one more advanced, blunter, bud. For the similar, but less clearly defined, forms in the Alexandrian relief, Dr von Bissing suggested the buds of *Nelumbium speciosum*, which is generally believed to have been introduced into Egypt by the Persians; this identification appears to me to be correct[3]. The whole, however, has a distinctly more artificial look than the stacks in Thanūfer's relief; there the actual plants seem tied together and the characteristic bulging form of the lower ends of the papyrus stalks is preserved. Here the two papyrus umbels seem almost to run into legs fastened together by rails, instead of ties, as if the structure were of light wood, but this effect is probably deceptive, enhanced by the loss of the lower edge of the relief.

It seems established that the reliefs from Thanūfer's tomb were found at Memphis, and the Cleveland relief is so closely related to them that we may at least believe it to be of the same school of sculpture and also to have come from Memphis. But can we go further? That the source of the two reliefs in Cairo and Alexandria was Thanūfer's tomb is made certain by their inscriptions. Presumably Dr von Bissing assigned the relief in his possession to the same tomb on grounds of style, possibly aided also by information as to the circumstances under which it was found. It would not be surprising if the relief in Cleveland were from the same source, although we have no indisputable proof such as an inscription would furnish. If this be true, our piece must have come from a different part of the decoration than the relief in Alexandria; for the torus moulding above the latter is carved with bands in relief, while ours is plain and, as we have seen, the stacks of plants and birds there are different in style. If the tomb, about which all information is lacking, was a large one, the Cleveland piece, in view of its artistic style, costumes and other details may quite possibly have come from one of its rooms.

In conclusion, we may turn our attention, for a moment, to the second of the two reliefs published by Dr W. Max Müller (*Egyptological Studies*, Pl. 2). It belongs certainly to the same school of sculpture, possibly to the same tomb as the Cleveland piece. The design includes a girl poling a papyrus skiff; her body is in much the same posture as that of our lyre-player; on her forehead is a rosette such as the lyre-player wears; and she also has the ribbon or roll attached to her wig behind. A stack of lotus and papyrus on the raft, some fringed garments represented in the register above, and the artistic style, even though the execution is casual, mark this relief as belonging to the same category as the Cleveland piece and Thanūfer's reliefs.

[1] *Cf.* for instance, the British Museum guide entitled *A Guide to the First and Second Egyptian Rooms*, 1904, Pl. XXXI.

[2] For actual examples of Roman date found in Egypt, see PETRIE, *Hyksos and Israelite Cities*, Pl. XL, two upper rows, and PETRIE and MACKAY, *Heliopolis, Kafr Ammar and Shurafa*, Pl. LII, No. 6.

[3] Cf. *Ancient Egypt*, 1917, Part I, Fig. 8 on p. 4.

Corrigendum. By a regrettable error the cartonnage head described under No. 14 on p. 176 was attributed to an inner anthropoid coffin. I was deceived by its comparatively advanced style and the fact that the preserved portions of the sides of the head do not show in the photograph which was in my hands when writing this paper. On a later visit to Cleveland I found that there could have been no division into box and cover. The piece is, then, from a mask—a Twelfth-Dynasty survival in form, although not in style, of the masks of the Transitional Period.—C. R. W.

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